

## XV RELIGION

BY recent standards 2007 was a tranquil year for religious dispute. Controversy was largely confined to intra-, rather than inter-, religious domains, and featured differences between traditional and modernist and between ecumenical and militant isolationist viewpoints.

CHRISTIANITY in 2007 was seldom far from the headlines. In the Roman Catholic Church, the year began with accusations that Stanislaw Wielgus, newly-appointed archbishop of Warsaw, had collaborated with the former communist regime.

After several documents were produced he was forced to resign in February. Later in the year Pius Ncube, archbishop of Bulawayo, one of the most outspoken critics of President Robert Mugabe of Zimbabwe, resigned after charges of adultery in order to defend his case. Although Ncube remained silent, many accused the regime of engineering the scandal. Pope Benedict XVI continued to impress upon the Vatican a style less energetic than that of his predecessor. He visited Brazil in May, canonising Frei Galvao, the first Brazilian-born saint, before inaugurating the fifth conference of Latin American bishops which, unlike some of the earlier conferences, resulted in an uncontroversial final document emphasising the importance of the Eucharist and keeping Sunday special. His only other significant foreign visit was a brief trip to Austria (see p. 62).

Celebrating his 80th birthday in March, Benedict shortly afterwards published his first major book since taking office, *Jesus of Nazareth*, which met with indifferent reviews. Throughout the year his pronouncements, many on marriage and the family, stressed conservative values. In July certain points of doctrine were clarified, which appeared to contradict some of the advances made at the Second Vatican Council. In particular, there was a stress on the traditional teaching that the Church of Christ subsists fully only in the Roman Catholic Church, which was criticised by many ecumenists. In October the Pope named 23 new cardinals, and also made a belated apology for the treatment of the Knights Templar 700 years earlier. His second encyclical, *Spe Salvi*, on the theme of Christian hope, was issued in November and provoked little discussion. There were also a number of initiatives to further Christian-Muslim dialogue after the setbacks following the Pope's Regensburg address in Germany in September 2006 (see AR 2007, p. 475). These included receiving King Abdullah ibn Abdul Aziz of Saudi Arabia as well as other Muslim leaders. Tony Blair, who had been reluctant to speak of his faith while prime minister of the United Kingdom, was received into the Roman Catholic Church in December, a month that also saw practising Roman Catholics outnumbering Anglicans in England (although primarily because of Polish immigration rather than conversion) for the first time since the Reformation.

The Joint International Commission for Theological Dialogue between Catholics and Orthodox, which held its 10th plenary assembly in Ravenna, Italy, in October,

ended in the withdrawal of the Russian delegation after an embarrassing row over the status of the Church of Estonia, which had been recognised as autonomous by Ecumenical Patriarch Bartholomew, head of the Orthodox Church, but not by the Moscow Patriarchate. Further division continued in Jerusalem over disputed church property, which led Jordan to withdraw its recognition of the Greek Orthodox Patriarch Kerios Theophilos III, who had replaced the deposed Patriarch Ireneos I of Jerusalem (see AR 2005, pp. 432-33). The state of Israel, meanwhile, continued to recognise Ireneos, and there seemed little hope of a settlement to this affair. In Romania, the long-serving Patriarch Teoctist Arapasu, a committed ecumenist who had invited the pope to Romania in 1999 (the first visit of a pope to an Orthodox country) died in September. Although he was accused of collaboration with the former communist regime, he steered his church impressively through the transition to democratic government. He was succeeded by Daniel Ciobotea, former metropolitan of Moldova and Bucovina, who also had long experience in ecumenism.

The Anglican Communion, the third largest Christian grouping, continued to show signs of significant division as conservative leaders, particularly from the global south, reacted against more liberal churches, especially the American Episcopal Church. An uneasy truce reached by the leading bishops of the 38 churches at a meeting in Dar-es-Salaam, Tanzania, in February was challenged as several African churches, including the huge church of Nigeria, began to consecrate “missionary” bishops to serve in the USA. These moves were flatly condemned later in the year by Rowan Williams, archbishop of Canterbury and senior bishop of the Communion. A number of churches also threatened to boycott the Lambeth Conference—the decennial meeting of Anglican bishops—scheduled to take place in July 2008. At the end of the year several US dioceses, including San Joaquin in California, sought to remove themselves from the Episcopal Church. With a less inward-looking gesture, John Sentamu, the archbishop of York, dramatically cut up his dog collar on live television, vowing not to wear it again until the Zimbabwe leader Robert Mugabe had fallen from power.

In May the Evangelical world lost one of its most outspoken conservatives: Jerry Falwell, the televangelist and founder of the religious conservative pressure group Moral Majority, whom US President George W. Bush described as living a life of “faith, family and freedom”. Several biblical literalists began to invest in the leisure industry. Johan Huibers built a half-sized Noah’s ark in the Dutch town of Schagen, and in Northern Kentucky a creationist museum opened with exhibits showing human beings living alongside the dinosaurs.

**HINDUISM.** The Akshardham project, New Delhi, entered the *Guinness Book of Records* for being the world’s largest Hindu temple complex. The temple was in the Swaminarayan tradition. In Malaysia, where ethnic Indians protested over the demolition of Hindu temples, the government ordered a continuous monitoring of Hindu shrines to assuage feelings of marginalisation by the community.

Conflicting cultural values arose in the UK over the enforced slaughtering of animals held sacred in Hinduism, first of a bullock belonging to the Community of the Many Names of God in Wales (the animal had contracted TB and was

slaughtered under government legislation (see p. 33)); and secondly of an aged cow at Bhaktivedanata Manor in Hertfordshire, which was forcibly put down by the Royal Society for the Prevention of Cruelty to Animals (RSCPA). Many Hindus felt offended by both these actions and expressed strong objections.

A different kind of clash between tradition and modernity arose in India over whether Sugunedndra Thirtha Swami, a teacher in the Madhva tradition, could worship at his temple at Udipi, Karnataka, having been abroad. Traditionally, holy men were not supposed to leave “Mother India” and the Swami had committed the sin of “crossing the sea” (sargaraollanghana). He strongly defended his position and the need to spread the teachings of Madhva.

The traditional Rath Yatra chariot festival took place in Puri, eastern India, in July 2007, in the presence of an estimated one million people. One of the oldest continuous street processions in the world, it was thought to date from possibly as early as the 9th century. The large wooden and elaborately decorated deities, Lord Jagannath, Lord Balabhadra, and Devi Subhadra, came out of their 12th century temple amidst chants of hymns and the rhythmical beat of traditional instruments.

In Kerala, south India, Temple Affairs Minister G. Sudhakaran announced that the government would consider controversial legislation to allow all believers, including non-Hindus, to worship in temples. This occurred in the wake of a controversy about excluding some people from the purification rite at the Guruvayur temple. The traditional Nambudri priests, the Tantris, asked the government not to interfere in temple traditions.

Back in the UK, the first state-funded Hindu school, the Krishna Avanti primary school, was expected to be oversubscribed when it opened in September 2008. The Hindu Council UK expressed concern that the school’s admission policy, requiring children to be from vegetarian families and regular worshippers, was too narrow and biased towards the Hare Krishna tradition of ISKCON (the International Society for Krishna Consciousness). Many Hindus were neither vegetarian nor devotional and rejected deity worship, argued the Hindu Council. The issue, which was resolved when the Krishna Avanti school board changed its admission policy and declared that the school “was a work in progress”, highlighted the plurality of Hinduism.

In the USA, the Senate (the upper house of the bicameral legislature) passed a resolution (Resolution 724, November 2007) recognising the religious and historical significance of the festival of Diwali. An issue arose in Germany over the swastika symbol. Hindus in Europe joined forces to oppose German calls for a law applicable across the EU banning the display of Nazi symbols, saying that the swastika symbolised peace and not hatred. Hindus in the UK, the Netherlands, Belgium, France, and Italy planned to lobby EU member states, European commissioners, and members of the European Parliament against the proposal.

The death was announced in October of the spiritual leader Sri Chinmoy, whose teachings of inner peace and world harmony had made him a spiritual guide to thousands of followers around the world. He was nominated for the Nobel Peace Prize in 2007. November also saw the death at the age of 91 of Swami Gahanananda, 14th president of the Ramakrishna Math and Ramakrishna Mission.

ISLAM. Religious finance issues dominated much Muslim discussion in 2007. With an overall revenue growth of 14 per cent, the member states of the Organisation of the Islamic Conference (OIC) witnessed record levels of economic diversification, led by Turkish companies which accounted for 24 of the 100 largest businesses in the Muslim world. This revenue surge underpinned record performance by the Islamic banking sector, which grew by 13 per cent globally, and was projected to account for half of the financial sector in Gulf Co-operation Council (GCC) member states by 2015, together with one-quarter of the financial sector in Pakistan and Bangladesh. The success of Sharia-compliant banking prompted the launch, on 15 December, of the Supreme Sharia Monitoring Council in Cairo, Egypt, with a remit to enhance collaboration between Islamic banks and to issue guidance on religious issues relating to the money markets and ethical investment.

In a related development, the heads of the judiciaries of OIC countries met in December to discuss a form of union between the legal systems of member states. Broad agreement was reached on the need for a league of judicial co-operation among the Muslim countries, particularly within the context of the OIC Convention on Combating International Terrorism. Sceptics pointed out that, given the immense diversity within Islamic legal systems and practices and the domination of most Muslim jurisdictions by secular laws, the initiative was unlikely to progress far, despite the wish of most Muslims for greater consistency of legal practice and interpretation across the Islamic world.

A historic milestone was passed in Turkey, with the re-election on 22 July of the religiously-based Justice and Development Party (AKP) (see pp. 76-77). Popular for its opposition to the perceived corruption of its secular predecessors, and for its economic performance, the AKP felt strong enough towards the end of the year to move towards a softening of restrictions on headscarf-wearing students and state employees. A further AKP initiative was a faith-based “alliance of civilizations”, which President Recep Erdogan grandly dubbed “the most significant global peace project of our century”. Launched in partnership with Spain, the alliance built on “shared monotheistic values” to promote harmony between the Mediterranean countries and the wider world.

In early February controversy erupted in Egypt when the country’s grand mufti, Dr Ali Goma, issued a formal religious edict (fatwa) confirming that women may be heads of state in Muslim countries. He went on to assert: “Islam extends equal political and social rights to both men and women”. The mufti, who had tried to steer a course between the country’s liberal Muslim thinkers and conservatives, also defended the religious ban on female genital mutilation, a practice common among Egypt’s rural classes. Among some radicals this proved no more popular than his 28 July condemnation of all forms of warfare which targeted civilians.

Goma was one of the signatories to a joint statement on Muslim-Christian relations issued on 13 October. Endorsed by 138 leading Muslim scholars from all major denominations, the declaration, entitled “A common word”, affirmed “the common ground between Christianity and Islam”. The accompanying press release stated: “Never before have Muslims delivered this kind of definitive con-

sensus statement on Christianity. Rather than engage in polemic, the signatories have adopted the traditional and mainstream Islamic position of respecting the Christian scripture and calling Christians to be more, not less, faithful to it." The document took the form of a series of biblical and koranic quotations, aiming to show that the underlying beliefs and values of the two religions had much in common and should form the basis of a convivial relationship between Muslims and Christians. The signatories affirmed that "the most fundamental common ground between Islam and Christianity, and the best basis for future dialogue and understanding, is the love of God and the love of the neighbour."

"A common word" did not meet with universal approval. The leading scholar of the Muslim Brotherhood, Shaikh Yusuf al-Qardawi, declined to sign, as did several others, alleging that it played into the hands of Westerners eager to undermine Islam's militancy. In the West, senior politicians hailed the initiative, and a group of over three hundred Christian theologians responded positively in a full-page advertisement in the *New York Times*, in which they stated: "We receive the open letter as a Muslim hand of conviviality and co-operation extended to Christians worldwide." It was clear that, despite the hostility of fundamentalists on both sides, the initiative had unlocked a large store of goodwill.

**JUDAISM.** In Israel the vexed question of conversion to Judaism featured in a series of rabbinic decisions. The Israeli chief rabbi, Shlomo Amar, ruled that orthodox conversions outside Israel would not automatically be accepted by the Israeli rabbinate. This was the catalyst for a move by the Rabbinical Council of America to centralise all conversions in north America. One student of the Lubavitcher Hasidim movement who wanted to convert in Israel was not permitted to do so because he believed that its late leader, Menachem Schneerson, was the messiah.

Israel's interior ministry continued in 2007 to flout a Supreme Court ruling of 2005 that it was unfair to require converts to remain in their communities for a year before immigrating to Israel. By the autumn of 2007 some 500 converts were waiting to receive documents which would permit them to emigrate to Israel. The appointed committee which was studying these cases in the prime minister's office had not met between June and September 2007. Some 300,000 immigrants from the former Soviet Union, who were not recognised as Jewish according to religious law, found it increasingly difficult to satisfy the requirements of the Chief Rabbinate. Commentators suggested that this was because the body was now dominated by the ultra-orthodox instead of the modern orthodox. Potential converts were therefore held to stricter standards.

In the UK, the academics' union, UCU (University and College Union), passed a resolution, which called upon its branches to boycott Israeli academic institutions (as called for by Palestinian trade unions) because of Israel's occupation of Palestinian territory. This was eventually dropped because of concerns that it infringed the UK's anti-discrimination laws. In Britain and other European countries there was continued debate over whether anti-Zionism could be construed as anti-semitism. Those who were favourable to this conflation frequently identified what they characterised as the "Livingstone manoeuvre", named after London's

mayor, Ken Livingstone, who in 2006 had asserted that “for far too long the accusation of anti-semitism has been used against anyone who is critical of the policies of the Israeli government.” They argued that this stance discredited those who genuinely raised the problem of anti-semitism and could serve as a defence for those who sought to peddle anti-semitic views. Opponents of this position argued that it was legitimate to criticise the ideology of Zionism and the policies of Israel whilst opposing anti-semitism, which demonised Judaism and Jews.

In December the Muslim Council of Britain (MCB) voted to end its boycott of the annual Holocaust memorial day. Since the day’s inauguration in 2001, the MCB had refused to attend, and advocated instead a “genocide memorial day”, which would broaden those mourned to include the victims of recent genocides such as the killing of Tutsis in Rwanda and Bosnian Muslims in Srebrenica. This position was opposed by a significant proportion of British Muslims and attracted criticism from Ruth Kelly (then secretary of state at the department for communities and local government) and the media. The assistant general secretary of the MCB, Inayat Bunglawala, explained the decision to end the boycott as a recognition that it was “inadvertently causing hurt to some in the Jewish community”.

The American Jewish Committee in its annual survey of Jewish opinion reported that 29 per cent of the respondents defined themselves as religiously Conservative Jews, 30 per cent as Reform, and 29 per cent as “just Jewish”. Only 8 per cent saw themselves as “orthodox”. In terms of a political definition, 74 per cent of US Jews covered the spectrum from middle-of-the-road to extreme liberal. Meanwhile, 59 per cent disapproved of the US government’s handling of the “war on terror”, and 67 per cent believed that the USA should not have entered the Iraqi imbroglio. Hillary Clinton was the clear favourite of Jewish Democrats for the presidency. There was deep pessimism regarding the possibility of peace between Israelis and Palestinians; and 68 per cent regarded anti-semitism in the Muslim world as “a very serious problem”.

Many US Jewish organisations opposed President George W. Bush’s “faith-based initiative” that allowed religious groups to compete for government grants and contracts because it inevitably interconnected government with religion. The taxpayer, it was argued by the American Jewish Committee, would effectively fuel religious institutions “without ensuring adequate separation of their religious activities from their provision of social services, and without prohibiting discriminatory employment practices”. Concern was also raised about an alleged missionary element in the programme and that a latent agenda of religious coercion was being enacted.

Peter Oppenheimer (convener); Mark Chapman (Christianity); Shaunaka Rishi Das (Hinduism); Timothy Winter (Islam); Colin Shindler (Judaism)

## XVI THE ARTS

OPERA—MUSIC—BALLET & DANCE—THEATRE—CINEMA—TELEVISION & RADIO

### OPERA

THE death of Luciano Pavarotti in September was widely noted in the media in a way rarely accorded to an artist from the world of opera; but then Pavarotti's move into crossover had given him a constituency far larger than the operatic community (see Obituary). His obituaries were split between the showbiz and his two-decade reign as the leading Italian tenor. Despite the razzmatazz and even vulgarity of some of his later enterprises, he was a unique and special artist.

No other single loss attracted anything like this attention, but other significant deaths included those of the Italian-American composer Gian Carlo Menotti, several of whose works debuted on Broadway; Karlheinz Stockhausen, whose seven-evening *Licht* project was the largest ever conceived for the operatic stage; the British directors Stephen Pimlott and Colin Graham, and the critic Alan Blyth; the French soprano Régine Crespin; the Russian conductor Mstislav Rostropovich; and the US singers Teresa Stich-Randall, Beverly Sills, and Jerry Hadley—the latter having apparently shot himself (see Obituary).

There were beginnings, too. Peter Gelb's initiatives to develop wider audiences at the Metropolitan Opera in New York through new media were clearly paying dividends, with large numbers turning up at cinemas in North America, Europe, and Japan to watch live relays of Met productions. One week, Gounod's *Roméo et Juliette* reached 11th position in the US cinema charts, a remarkable achievement. Gelb was quickly emulated. Screenings in the UK of recorded Glyndebourne productions proved similarly successful. In London, the Royal Opera's acquisition of the DVD production and distribution company Opus Arte, with possibilities for all digital media, including video on demand, pay-per-view, and cinema releases, showed it setting off on a similar path, while Milan's La Scala began its own screenings in December.

Among major appointments, the Italian conductor Nicola Luisotti was lined up as the next music director of San Francisco Opera. Another Italian, Francesco Corti, was named as the next incumbent for the same position at Scottish Opera. The Rome Opera House announced a new relationship with Riccardo Muti as principal guest conductor. The appointment of iconoclast Gerard Mortier as general manager and artistic director of the New York City Opera raised eyebrows, to say the least. At Mortier's former home, the Opéra National of Paris, Philippe Jordan was slated as the next music director. Substantial speculation over who would succeed Ioan Holender as intendant of the Vienna State Opera ended with news of the appointment of Dominique Meyer, with Franz Welser-Möst as his music director. Further north, conductor Mikko

Franck resigned from his position at the Finnish National Opera after only a few months in charge. The company's general director, Erkki Korhonen, followed suit some months later. In Norway, meanwhile, the Scottish director, Paul Curran, was announced as the National Opera's next general manager.

In Bayreuth, the whole question of the succession to Wagner's 89-year-old grandson, Wolfgang Wagner, was thrown into disarray by the death of his second wife, Gudrun, whose daughter Katharina Wagner was seen as being groomed to take up the reins in tandem with the distinguished conductor, Christian Thielemann. Whether Katharina did herself any favours with her production of *Die Meistersinger von Nürnberg*, which opened in Bayreuth in July to decidedly mixed reviews, remained to be seen.

Two senior composers produced major new works. Hans Werner Henze's *Phaedra*, which he announced as his last opera, premiered at the Berlin State Opera, and Philip Glass's *Appomattox*, to a libretto by Christopher Hampton, based on an incident in the American Civil War, was staged in San Francisco. Two British companies performed large-scale new works, both fairly conventional in cut and well received by audiences. James MacMillan's *The Sacrifice* offered solid value in Welsh National Opera's staging, while *The Adventures of Pinocchio*, by the prolific Jonathan Dove and given a slap-up family-oriented production by Opera North in Leeds, covered all-too-familiar musical territory. The most viable new British opera was Errollyn Wallen's *The Silent Twins* at London's Almeida Festival, though Jonathan Harvey's *Wagner's Dream*, premiered in Luxembourg in a staging by Pierre Audi, had yet to make it over the Channel.

La Scala opened its 2007-08 season with a production of *Tristan und Isolde* conducted by Daniel Barenboim, who was also nominated maestro scaligero (maestro of La Scala) making him the nearest thing the company had had to a music director since the departure of Riccardo Muti in 2005. Barenboim remained, meanwhile, in charge of the Berlin State Opera.

Of the major British companies, Scottish Opera continued to lead an operatic half-life on its way back to full productivity, if and when the Scottish executive decided to find the money to fund it. English National Opera continued to enjoy mixed fortunes, with an outstanding staging of *Death in Venice*, directed by Deborah Warner and conducted by the company's new music director, Edward Gardner, and a production of *Kismet*, whose artistic values were almost as hapless as the timing of this Baghdad-set romp seemed miscalculated. The catastrophic result did nothing to improve artistic director John Berry's reputation. Later in the year, lacklustre stagings of *Aida*, *Poppea*, and especially film director Sally Potter's misconceived *Carmen* were mitigated somewhat by David McVicar's worthy *Turn of the Screw*.

The Royal Opera had a more consistent year, with two likable Donizetti comedies (*La fille du régiment* and *L'elisir d'amore*); a brilliant double bill of *Gianni Schicchi* and *L'heure espagnole*; and a far more impressive cycle of Keith Warner's *Ring* (even given the desertion of Bryn Terfel's Wotan from the project) than anyone had expected. Music director Antonio Pappano again proved a major asset.



Of the major festivals, Glyndebourne had a sizable success with Richard Jones's *Macbeth* and a spectacular failure with Katie Mitchell's *St Matthew Passion*, which directors still seemed to want to stage despite the failure of previous attempts. Garsington's *La donna del lago* was fun, and Grange Park's *The Gambler* presentable, even if Prokofiev's opera was not one of his best. These and other country-house projects continued to expand their activities, with Longborough setting off on the greatest operatic challenge of them all, with a full-scale *Rheingold* that was very cordially received.

George Hall

## MUSIC

THE power of Western classical music to renew and revitalise itself was to the fore in the 21st century, as it assimilated and came to terms with the main trend and legacy of the 20th century, that of Viennese serialism, and its avant garde aftermath. Beginning in 1900, this had spread like a flood tide through Europe and the USA, reaching the level of total serialism in the 1960s and the ever-multiplying complexities in the work of its advocates, Pierre Boulez, Karlheinz Stockhausen, and the Cologne School. The tide ran its course, and began to ebb in the 1990s as reaction set in. It had threatened to subvert nothing less than the musical language itself, and the validity of the diatonic scale, with Arnold Schoenberg's radical hypothesis that tonality was dead. The reaction to the trend took the form, in the 21st century, of a philosophical search by some leading musicians, performers, and writers, notably Daniel Barenboim, for a fresh aesthetic understanding of what music itself was, by what means it could be recognised in national traditions, and how its life-force, so potentially chaotic and destructive as well as so life-enhancing, could be tempered and ordered by the creative artist.

Music was a continuum and tonality the main principle by which it was ordered. Born in the imagination, existing momentarily in performance, and living thereafter in the memory, the musical process was thus a threefold one: composer—performer—listener. With an ordered structure the composer sought to create a unity out of the diversity and disunity that was everywhere apparent. He asserted the supremacy of order, regularity, and balance over disorder, chaos, and imbalance. Music was seen as a bringer together of diverse sounds, diverse people, and diverse cultures, in a unity of aesthetic purpose.

The search for such a fresh aesthetic standard in 2007 was everywhere apparent in the best music-making: in concerts, opera, and recordings, as well as in certain of the books of the year. Pride of place must go to the concert with which the Berlin Philharmonic, with Simon Rattle, opened their season: Gustav Mahler's *Symphony 9*, his most monumental and death-laden. Rattle aptly described the force driving Mahler's music as being like a lava-flow. Next to this elemental music he placed a new work, scored for the same large orchestral

forces, *Seht die Sonne* (a title taken from Schoenberg's *Gurrelieder*) by the Swedish composer Magnus Lindberg. This piece, also commissioned by the San Francisco Symphony, was extravagant, glittering, life-enhancing music on a grand scale.

Two premières by top US orchestras, of music by new British composers, balanced the masterly performances in Berlin. The first, Robin Holloway's *Fourth Concerto for Orchestra*, was first heard performed by the San Francisco Symphony under Michael Tilson Thomas, when it displayed the sectional brilliance appropriate to such a piece. The second was Mark-Anthony Turnage's *Chicago Remains*, an energetic, tonally adventurous, very busy testament, by the Chicago Symphony's composer-in-residence, to the great Chicago fire of 1871. Another notable success in Europe was scored by Australia's best-known composer Brett Dean, whose violin concerto, *The lost art of letter-writing*, was commissioned jointly by the Cologne-Philharmonie and Royal Stockholm Philharmonic, and enjoyed 12 performances in Germany, Sweden, and the USA, with the virtuoso Frank Peter Zimmermann.

Yet it was in opera that many new discoveries were made in 2007. Successful new productions of repertoire works included, chiefly, Canadian producer Robert Lepage's version of Stravinsky's *The Rake's Progress*, done in Brussels, Lyons, Madrid, San Francisco, and London (at the Royal Opera House). The story was updated, and Tom became a cowboy on a farm in the Midwest, who graduated first to the fleshpots of 1950s Las Vegas, thence to the tinsel world of Sunset Boulevard, finally to a clinically white madhouse. Other highlights of the year were Nikolaus Lehnhoff's production of Wagner's *Tristan and Isolde* at Glyndebourne, and Edward Gardner's production of Verdi's *Aida* at English National Opera, which was brilliantly co-produced with Houston Grand Opera, Norwegian National Opera, and San Francisco Opera.

As for new opera, Thomas Adams's *Dr Atomic*, which told the story of J. Robert Oppenheimer and the first atom bomb, had a disappointing European première at the Holland Festival in June, when the repetitive, minimalist style made for a somewhat one-dimensional effect. Tan Dun's *The First Emperor* opened the year in New York at the Metropolitan Opera. This was followed in June by *Tea: A Mirror of Soul* at the Santa Fe Opera, later produced in Vienna and Stockholm. In Germany two new operas met with qualified success. Detlev Glanert's *Caligula*, an opera in the decadent German tradition, based on the existential play by Albert Camus, was given a mixed reception in Frankfurt and Cologne. Meanwhile Unsuk Chin's *Alice in Wonderland* was given a controversial Munich première by the Bavarian State Opera under Kent Nagano, when it was loudly booed. Chin's creative impulse was the fantasy world of Alice's rabbit-hole, and the music became a kaleidoscope of colour-contrasts, a surreal pot-pourri of styles, switching abruptly, perhaps too abruptly, from delicacy to grotesquerie, cutesiness to dementia, like psychotic programme-music.

A more positive impression was left on the operatic year as a whole by two British composers. *The Tempest* by Thomas Adès received its second performance at the Royal Opera House (see AR 2004, p. 463), while James MacMillan's *The*

*Sacrifice* was given a brilliant première in November by Welsh National Opera, under the composer's direction, at Sadler's Wells, following a tour of seven cities in the UK. Its newness lay partly in the new choral style, developed from MacMillan's liturgical blend of oratorio and motet, partly in a many-layered, extended tonality, traditionally melodic, grateful to the voice. Orchestral virtuosity was by no means lacking, but it was reserved for three orchestral interludes, which formed a separate suite. The story was taken from Welsh folk-tales, *The Mabinogion*, mythical tales of Branwen, in a libretto by Michael Symmons Roberts.

For the record industry the year 2007 was chiefly notable for the re-issue on CD of archive recordings and historic performances. Faced as they were by the virtual hijack of the market by the pop/rock producers, whose products accounted for about 96 per cent of total record sales worldwide, the classical music producers responded by issuing some of the best music by the best performers from their huge archives. A set of 12 CDs of legendary classics was issued by the Berlin Philharmonic; the 125th anniversary of Stravinsky's birth was celebrated with a 22-CD box set, *The Recorded Legacy* (Sony Classical), and a DVD *Once at a border* (Digital Classics); the 150th anniversary of Elgar's birth was celebrated with the re-issue of 30 CDs, *The Elgar Edition* (EMI Classics). It was also a vintage year for Mahler, both new recordings and re-issues. *Symphony 1* and *Symphony 8* were re-issued in definitive performances by Klaus Tennstedt, conducting the Chicago Symphony and the London Philharmonic respectively (EMI Classics); *Symphony 2 (Resurrection)* was re-issued in a visionary old performance of 1957, in mono, by Bruno Walter; *Symphony 9* was given a visionary new performance by Daniel Barenboim conducting the Staatskapelle Berlin (Warner Classics); there were also *Four Rilke Songs* (Wigmore Hall Live). New recordings were few. Some notable ones were made to coincide with a concert or opera performance by the composer in question, such as MacMillan's *Tenebrae Responsories, Missa Brevis, Strathclyde Motets* (Linn), and *Cello Sonatas 1 & 2, Northern Skies, Kiss on Wood* (Deux-Elles); Lindberg's *Violin Concerto* with Lisa Batiashvili and the Finnish Radio SO under Sakari Oramo (Sony Classical); Leos Janacek's *The Makropulos Case*, with ENO and Charles Mackerras (Chandos); and Peter Lieberman's *Neruda Songs*, with Lorraine Hunt Lieberman (Nonesuch).

Two new recordings, in a category all their own, pursued aesthetic discoveries already made further into new territory. Barenboim continued his work with the West-Eastern Divan Orchestra (see AR 2007, p. 483), in a DVD of Beethoven's *Leonora No. 3* and Brahms's *Symphony 1* (Euro Arts); and Claude Debussy's unfinished opera *La chute de la Maison Usher* (1916), completed and orchestrated by the musicologist Robert Orledge and performed by the Vienna Symphony under Lawrence Foster (Capriccio), demonstrated the aesthetic origins of Debussy's tonal idiom.

Those who died in 2007 included the composers Gian Carlo Menotti, Petr Eben, and Graham Whettam; the soprano Beverly Sills; the tenors Luciano Pavarotti, Jerry Hadley; the clarinetist Thea King; the cellist and conductor Mstislav Rostropovich; the conductor Janos Furst; the jazz musician Andrew Hill (see Obituary).

## BOOKS OF THE YEAR.

Studies of composers: *Elgar the music maker*, by Diana McVeagh; *Edward Elgar and the nostalgic imagination*, by Matthew Riley; *J.S. Bach: a life in music*, by Peter Williams; *Janáček: years of a life Vol. 2 (1914-1928): tsar of the forests*, by John Tyrrell; *After Sibelius: studies in Finnish music*, by Tim Howell.

Aesthetics of music: *Staking out the territory, and other writings on music*, by Hugh Wood; *Mendelssohn, Goethe and the Walpurgis Night*, by John Michael Cooper; *Richard Wagner's Zurich: the muse of place*, by Chris Walton; *Music as philosophy: Adorno and Beethoven's late style*, by Michael Spitzer; *Reflections on the Adorno/Berg correspondence*, by Benjamin Dyer; *Why classical music still matters*, by Lawrence Kramer; *Music as thought: listening to the symphony in the age of Beethoven*, by Mark Evan Bonds; *The symphony in Beethoven's Vienna*, by David Wyn Jones; *Remaking the song: operatic visions and revisions from Handel to Berio*, by Roger Parker; *Operatic migrations: transforming works and crossing boundaries*, ed. by Roberta Montemorra; *Film music and beyond: writings on music and screen 1946-59*, by Hans Keller; *Music in the atomic age*, by Robin Maconie; *Sonntags-Abschied (Karlheinz Stockhausen: a report)*, by Richard Toop; *Where the river bends: the Cologne School in retrospect (1975-1983)*, by Christopher Fox; *Mécènes et musiciens du salon au concert à Paris sous la IIIe République*, by Myriam Chimènes; *Creative union: the professional organisation of Soviet composers, 1939-1953*, by Kiril Tomoff; *Opera from the Greek*, by Michael Evans.

Francis Routh

## BALLET AND DANCE

RETIREMENTS, revivals, and reconstructions were balanced with the emergence and development of talented young dancers, although new creations were generally disappointing. For The Royal Ballet, William Tuckett's showy but lightweight *Seven Deadly Sins* was handicapped by the lyrics being indistinct and Alistair Marriott's *Children of Adam*, inspired by the story of Cain and Abel and the writings of Walt Whitman, was confused. Oliver Hindle's *The Four Seasons* for Birmingham Royal Ballet fared no better. While it allowed the dancers to reveal their virtuosity, the choreography showed no great originality; but it sent out warning signals that Britain was likely to suffer a glut of sporting ballets in the run up to the Olympics in 2012.

Michael Corder's *The Snow Queen* for English National Ballet was a success at the box office but it was overloaded with steps and suffered from uninspired designs. There was no doubt that Corder was an excellent craftsman but the ballet needed more changes in pace and several key moments of narrative were insufficiently clear. Where English National Ballet came into its own was performing *Swan Lake*. Agnes Oakes and Thomas Edur gave memorable performances of this in the grounds at Versailles, where the moon atmospherically shone through the clouds in the last act, and at the Concert for Diana [Princess of Wales] at Wembley Stadium, which was televised worldwide.

Peter Martins's *Romeo + Juliet* at New York City Ballet also appealed at the box office but lacked variety. Martins was not a notable story-teller but the production benefited from condensing the score into two acts. The ballet was an unlikely choice with which to celebrate the centenary of Lincoln Kirstein's birth, but not only did he co-found both New York City Ballet and the School of American Ballet, whose dancers performed the work, but he had a strong interest in Shakespeare, having helped found the American Shakespeare Festival at Stratford, Connecticut; the ballet celebrated Kirstein's interest in the fine arts. Per Kirkeby's abstract backcloths for *Romeo* were something of an acquired taste and did not combine well with the mobile "castle", which looked like a reject from the Monty Python musical, *Spamalot*. The costumes were unflattering and irritatingly colour coded. The significance of the production was as a vehicle for younger members of the company. Robert Fairchild and Sterling Hyltin were feisty and romantic as the lovers while Daniel Ulbricht was a spirited Mercutio.

Christopher Wheeldon's much heralded transatlantic project *Metamorphoses* was more a pick-up group than a new company. In London its nucleus was dancers borrowed from New York City Ballet, while in the USA it featured the George Piper Dancers and the "retired" Jonathan Cope dancing with Darcey Bussell. Under such conditions it was impossible to suggest how the company would develop, although there was clearly a lot of good will towards it. In terms of repertoire there seemed to be too much emphasis on duets with not only pas de deux but also the longer works being based around couples. Wheeldon also created a ballet for the Bolshoi, which, by the time it reached London, was called *Elsinore*. Initially there had been no reference to *Hamlet* so just how was the audience meant to interpret the outsider figure, Dimitri Gudanov, or indeed the hints of relationships between the other dancers?

Among the more satisfactory new works Michael Clark completed his Stravinsky trilogy with a bold response to *Les Noces*, which he called *I Do*. Sasha Waltz's *Roméo et Juliette* in Paris remained in the mind for its striking imagery and sculptural set rather than the choreographic detail. It had, however, the advantage of Hector Berlioz's score played superbly under the baton of Valery Gergiev. The second part of Michael Keegan-Dolan's trilogy of works set in the Irish Midlands, *The Bull*, performed by Fabulous Beast, had a real energy. Inspired by the Celtic mediaeval epic, *The Cattle Raid of Cooley*, its kaleidoscopic structure put together fragments of narrative about lust, greed, and the acquisition of a bull. Highly physical and with a stage covered in peat, *The Bull* echoed Pina Bausch's production style but was sufficiently individual to win acclamation.

The list of those retiring from ballet was headed by three internationally acclaimed ballerinas, Darcey Bussell, Kyra Nichols, and Alessandra Ferri, all of whom gave official farewell performances in June 2007. Bussell exited from the Royal Ballet by performing Kenneth MacMillan's *Song of the Earth*, in which she was ably supported by Carlos Acosta and Gary Avis. However she was soon back on stage in *Diva Diva*, a superstar spectacular in which Bussell and vocalist Kathleen Jenkins gamely embraced one another's skills. This celebration of celebrity revealed that neither had the all-round skills required but, assisted by a male

chorus, it was a lively evening although the show was stolen by Matthew Hart, an artist of real versatility. The evening that Bussell retired also saw the farewell of Belinda Hatley from the Royal Ballet; she had been a talented interpreter of Frederick Ashton's choreography. Kyra Nichols, who had danced with New York City Ballet for 33 years, stood down with the final section of *Vienna Waltzes*, in which the ballerina first appears to be dancing with a memory of a past partner. In her last season every role that Nichols danced with her customary clarity and musicality was an occasion to treasure. Finally the dramatic ballerina, Alessandra Ferri, one of MacMillan's muses who had been based at American Ballet Theatre, appropriately retired with performances of his *Manon* and *Romeo and Juliet*. On the male side, Julio Bocca's last farewell was treated as a major Argentinean event, so great had his impact been on the national dance scene; while, with less fanfare, Robert Parker, danseur noble of Birmingham Royal Ballet, left the stage to become an airline pilot.

Heading the list of reconstructions was *Le Corsaire*, given new productions by the Munich Ballet in January and the Bolshoi in June. A swashbuckling tale of pirates and a seraglio in the Ottoman Empire, it was not a story to be taken too seriously. Munich's production combined new choreography by Ivan Liska in the style of Petipa with Doug Fullerton's precise reconstruction of certain passages, for which he used 19th-century notation from the Sergeyev Archive at Harvard. The Bolshoi had a wider range of archival resources on which to draw and their production faithfully conveyed the spirit of a 19th-century classical ballet. The sets evoked the atmosphere of toy theatre settings and the massed corps de ballets in the jardin animée scene, representing shifting flowerbeds and waving garlands, baskets of flowers, and other props, presented complex patterns. Both productions were well danced but some of the audience found the Bolshoi's production too long and would have preferred the more familiar, abridged *Corsaire* "lite" of the Kirov's repertoire.

In 2007 The Royal Ballet seemed to be coming to terms with dancing choreography by George Balanchine. The technically challenging *Theme and Variations* received good performances from Alina Cojocaru and Johan Koborg and the dancing in the tripartite *Jewels* showed the correct variety of style. The company was particularly strong in the romantic *Emeralds*, fielding two impressive casts. Ballerinas Marianela Nuñez and Cojocaru also shone in the ballerina role in *Diamonds*.

A number of Twyla Tharp's popular ballets were seen again in 2007, suggesting that her repertoire had not worn well. Dancers of American Ballet Theatre and the Bolshoi could be compared in productions of *In The Upper Room* with its rivalry between balletic virtuosity and athleticism, pointed shoes versus trainers. The dancers put their hearts into the performances but the excitement of the 1990s had evaporated. *Nine Sinatra Songs* by Birmingham Royal Ballet and its offshoot *Sinatra Suite* presented by American Ballet Theatre lacked the variety and sophistication of earlier years and both felt overextended. However the dancers of the Alvin Ailey Company seemed entirely at home in the showmanship and rhythm of *The Golden Section*.

Yuri Vassiliev and Natalia Osipova left audiences gasping in disbelief at what they had seen in performances of the Bolshoi's *Don Quixote* and Osipova added her own charm to the Visiting Ballerina in Alexey Ratmansky's *The Golden Age*. Mathius Heyman brought a technical brilliance to Lucien in *Paquita* at the Paris Opéra, although his acting left room for development. Several Royal Ballet dancers acquired leading roles in the revival of MacMillan's *Mayerling*, with both Edward Watson (pale and haunted) and Martin Harvey capturing the drama of Prince Rudolph's decline. Laura Morera played the scheming Countess Larish and Cindy Jourdin presented a sympathetic portrayal of Empress Elizabeth.

Jerome Robbins's choreography was seen more widely since his death (in 1998) than in his lifetime. Dancers at Perm in Russia presented a double bill of *The Four Seasons* and the comic *The Concert*, a ballet which seemed to satirise the humorous behaviour of the locals wherever it was performed. These revivals were vastly more satisfying than La Scala's overblown staging of Rudolf Nureyev's *The Sleeping Beauty*, although Guillaume Côté from the National Ballet of Canada was able gratifyingly to get his feet round the complex choreography Nureyev created for the Prince.

Jane Pritchard

## THEATRE

THE stage year 2007 could be happily and simply characterised as ladies' night, given the abundance of opportunities offered to an array of superb actresses on both sides of the Atlantic. Whereas 2006 in London was distinguished by an unprecedented plethora of musicals and the year before that by an unusually bewitching array of the classics, 2007 saw one brilliant star turn after another from a supreme line up of actresses, whether dames of the British Empire (Maggie Smith and Diana Rigg) or relative unknowns. Amongst the latter, such talents as Lolita Chakrabarti in the Royal Court Theatre production of a fine, fierce play called *Free Outgoing* was just one name out of several dozen whom one expected to be seeing again, and soon.

To be sure, some of the higher profile productions of the year left little or no room for women whatsoever: *Glengarry Glen Ross*, for instance, the 1983 David Mamet play given its world premiere at London's National Theatre and rarely long absent from the city's dramatic repertoire. The director James Macdonald's West End revival at the Apollo Theatre got some—though not quite all—of the corrosive wit and gathering fury of what was arguably Mamet's finest play, an all-male investigation into the darker corridors of the American dream gone damnably sour. The ladies were just as noticeably absent from the year's most striking revival of a contemporary play—*Dealer's Choice*—a script from writer-director Patrick Marber steeped both in Mamet and his English dramatic cousin, Harold Pinter, which in the director Samuel West's acute reappraisal for south

London's Menier Chocolate Factory glistened far more ferociously than it had 12 years previously at the National Theatre. The year's starriest revival brought cinema's own Harry Potter, Daniel Radcliffe, to the West End in a rare revival of Peter Shaffer's *Equus*, an epoch-making play from 35 years before, which had not stood the test of time. Though Radcliffe was well reviewed (rather better, arguably, than so unseasoned a stage performer deserved), Shaffer's dramaturgy seemed at once sensationalistic and simplistic, and Tony Award winner Richard Griffiths, playing the part of the psychiatrist that brought Richard Burton an Oscar nomination on screen, did not begin to have the muscle or stamina for so defining a role. Not that the tabloid press cared much: they were kept busy reporting on the climactic scene towards the end of the play, in which Radcliffe's character, a disturbed stable boy called Alan Strang, strips completely naked en route to blinding the horses around him in a frenzied moment of psychosis.

Indeed, one sometimes felt that the West End's other star vehicle of the year—a production of the David Storey family drama, *In Celebration*, with film actor Orlando Bloom—would have done better than it did if Bloom had at some point or other disrobed. As it was, audiences seemed vaguely dismayed by the ensemble nature of the director Anna Mackmin's exceedingly empathic production, which quite rightly folded Bloom's cinematic renown into a larger theatrical whole and in fact gave pride of place to Paul Hilton, playing one of Bloom's two onstage brothers, and to the London-based Irish actress, Dearbhla Molloy, as the anguished mother of an entirely male brood. (Offstage, Bloom is said to have asked director Mackmin at the closing night party whether they might at some point team up on *Hamlet*: an ambitious undertaking for a theatrical novice.)

If Hollywood was lending the West End some of its more lustrous male personalities, the ladies of the London stage scored repeatedly throughout the year on what either had long been or was becoming home turf. A onetime Oscar nominee for her performance in *The English Patient*, Kristin Scott Thomas returned to London for her third, and also best, stage appearance, this time as the beautiful and vainglorious Arkadina in far and away the most revealing of all the recent UK revivals of Anton Chekhov's *The Seagull*. The production was presented on the main stage of the Royal Court Theatre as a formidable farewell from the theatre's artistic director, Ian Rickson, who was off to pursue a freelance career. At once funny, preening, and piercingly affecting, Scott Thomas pressed her own preternatural beauty into the service of a monstrous yet undeniably maternal woman who cannot appreciate the advancing years of her son, Konstantin, any more than she can respond to the possible talent in her son's adored Nina, a would-be actress. (That role was gloriously filled by newcomer Carey Mulligan, whose illness early in the production's run brought in several high profile replacements, including Jodie Whittaker, Peter O'Toole's co-star in the 2006 film *Venus*.)

Likewise, the two-time Academy Award-winning actress Maggie Smith was in sublimely moving and eloquent form inhabiting the title role of US dramatist Edward Albee's *The Lady From Dubuque*: a 1980 Broadway flop that was given



a new lease of life courtesy of Smith and a really fine Anglo-American cast, which included the African-American actor Peter Francis James as the sidekick and sparring partner to Smith's Elizabeth. She, in turn, was the eponymous Lady who arrives unheralded into a couple's elegant home, claiming to be the mother of the wife, Jo, who is dying of cancer. Playing that role, the willowy Catherine McCormack—an alumna of the Mel Gibson film *Braveheart*—cut so realistically drawn a figure that one wanted oneself to offer up the succour that gets doled out during the second act by Smith, who at the production's final Saturday matinee gave the truest, least affected performance this author has ever seen from her. One was reminded that a great comedienne is also, and supremely, a top-rank serious actress as well, her stillness in the production's closing moments something one will not soon forget.

As if to counter the testosterone of the play in which she found herself, Anne-Marie Duff seized the director Marianne Elliott's National Theatre revival of the Bernard Shaw play *Saint Joan*, her turn as one of drama's most celebrated martyrs finding wit and even wisdom in an exceedingly visceral production that put the often-neglected Shaw (at least in England) back at the centre of the dramatic canon. Duff won the *Evening Standard* Theatre Awards prize for best actress at their annual Savoy Hotel bash in November, by which point Elliott had moved on to directing alongside Tom Morris the runaway success of the National's ever-busy year: *War Horse*, adapted indifferently by Nick Stafford from the Michael Morpurgo children's book. In essence the story of a young man and his horse, the production boasted some astounding stagecraft thanks to designer Rae Smith and a South African team of puppetry artists in a company known as Handspring. In a London year largely about the ladies, a horse called Joey just may have been the biggest draw of all.

What of the West End musical, one might wonder, not least because of the tireless activity in that genre throughout the previous year? Reality television continued to cut a swathe through the casting procedure for major revivals, the smash 2006 retread of *The Sound of Music* followed in 2007 by *Joseph and the Amazing Technicolor Dreamcoat* and *Grease*, both of which were cast with leads voted on by the public (or perhaps not: an undertow of controversy suggested that the winners were predetermined all along, though that rumour was never addressed head on). *Joseph* was a busy, gaudy affair, notable for the death from cancer prior to its opening of director Steven Pimlott, who had directed the same show in an even splashier production in the early 1990s, with Australian heartthrob Jason Donovan in the not especially demanding central role. This time, the all-important loin cloth was worn by a curly-haired cutie called Lee Mead. As for actual talent? Who could tell, though at least one of the *Grease* reality television victors—an otherwise anodyne stage presence by the name of Danny Bayne—did show an undeniable talent for cutting the rug. New musicals of any note were more or less limited to two quick flops, *The Drowsy Chaperone* and *Desperately Seeking Susan*, and one real curiosity in *The Lord of the Rings*, which arrived from Toronto trailing poor reviews and reports of insufficient attendance only to impress in terms of sheer technical wizardry and stagecraft. That behemoth's director and

designer, Matthew Warchus and Rob Howell, at least allowed themselves some diversity in tone and scale during the year, coupling their work on *The Lord of the Rings* with a delicious revival of the comparatively small-scale West End 1960s period farce, *Boeing-Boeing*, in which Michelle Gomez and Frances de la Tour gave two perfectly pitched comic performances.

Across the Atlantic, women—rather, genuine divas—were all over Broadway in time for a Tony Award race in June that, quite frankly, could have seen any of the five expert nominees taking the top prize for best actress in a musical. That it went in the end to a previous Tony winner, Christine Ebersole, spoke to this theatrical veteran's unyielding commitment to a difficult but rewarding project which lost money on Broadway but earned copious kudos for Ebersole and her co-star, Mary Louise Wilson, who took the supporting actress Tony. Audra McDonald, always a welcome Broadway presence, led the Roundabout Theatre Co.'s spirited revival of a relative musical theatre anomaly, *110 In the Shade*, while two-time Tony winner Donna Murphy did what she could playing Lotte Lenya opposite Michael Cerveris's Kurt Weill in a chamber musical, *LoveMusik*, that was ambitious, to be sure, but also too arty by half. There was lots more fun—sometimes a dirty word in the theatre—watching Debra Monk and the wonderful David Hyde Pierce grab hold of the gustily old-fashioned *Curtains*, a musical from the legendary song-writing team of John Kander and Fred Ebb, the second of whom never lived to see *Curtains* finally make its way to Broadway.

Plays, meanwhile, were, against the odds, everywhere to be seen on Broadway, or would have been if a sometimes bitter union dispute between stagehands and the Broadway producers had not brought New York's commercial theatre to an abrupt halt around the Thanksgiving holiday in late November, one of the most lucrative times in the theatrical year. In the end, all the productions did in fact open, though some not for weeks later, and the buzz around town was that those shows unlucky enough to have opened just before the strike never recovered momentum once a resolution was achieved. Still, it was a bracing sight indeed to see all the theatres lit on West 45th Street, Broadway's artistic nerve centre. And even if it was hard to get too excited about some of the specific entries—neither *The Farnsworth Invention* by television writer and occasional playwright Aaron Sorkin nor an exhumed script by the American satirist and pundit Mark Twain called *Is He Dead?* in the end amounted to much—it was thrilling to see those plays jostling Conor McPherson's *The Seafarer* and Tom Stoppard's *Rock 'n' Roll* for attention: two London transfers occupying a prime position either side of the ongoing revival of that most quintessentially American of musicals, *A Chorus Line*.

Finally, one had to commend a onetime Broadway press agent turned producer, Jeffrey Richards, for upping the stakes along a street that too often played it safe. It was Richards who led the posse of producers who imported intact from Chicago a three-act epic drama by Tracy Letts called *August: Osage County*, which afforded award-winning acting opportunities for leading ladies Amy Morton and Deanna Dunagan, both mainstays of the Chicago theatre scene. And Richards's revival of Harold Pinter's richly rancorous 1964 play, *The Homecoming*, showed

that on occasion the American theatre could do splendidly by the British canon. It helped, of course, that the production's cast included three English players, of whom *primus inter pares* was an invaluable London theatre perennial marking her second Broadway role within a single year. Playing Ruth, the lone woman in a north London house full of predatory, power-hungry men, Eve Best shimmered and sizzled and, when necessary, cut like the knife embedded in Pinter's immensely charged speech. Sometimes a name does not lie: on both sides of the ocean, it seemed that this performer really did rank among the very best.

Matt Wolf

## CINEMA

HOLLYWOOD decided some time ago that US films could make as much money, if not more, abroad than in the home market. Bollywood, India's even more lavish cornucopia of big-budget spectacles, only recently discovered that fact. There was, however, a subtle difference. Whereas Hollywood sold to everyone, of whatever nationality, Bollywood had to restrict itself to appealing largely to the Indian diaspora. Now that it made films in the UK, Australia, the Gulf States, and even in the USA and Canada, as well as in Bombay, it was no surprise to find a song-and-dance number taking place on Sydney Bridge or around Edinburgh castle.

All this signalled the fact that films were becoming more and more international. British films were produced with a sharp eye on the US as well as the home market, the plots of French films were copied lock, stock, and barrel by American versions, the story ideas of US films were stolen by Bollywood movies, and in Italy, Spain, Germany, and other countries further afield, English language films were dubbed into the appropriate language. Strange though it may seem, a large number of countries had never heard the distinctive tones of James Stewart, Jimmy Cagney, and a host of other well-known stars.

On another level, it was sometimes difficult to determine to which nation a film belonged, since its finance might come from several different states and its cast and production staff very seldom from just one country. Even such typically British blue riband film-makers like Ken Loach and Mike Leigh did not get the money to make their films from the UK alone; they made British films with foreign money, as did almost every British director of note who had gained a reputation abroad.

What still distinguished a film more than anything else was a win, or even a nomination, at the American Academy's Oscars, and these were going to many more non-US movies than ever before. This was partly because the American Academy of Motion Picture Arts and Sciences wanted to be seen to be open to the best films from all over the world and partly because the Academy recognised the kind of talent, from the UK in particular, to which Hollywood did not often give many chances, at least until the Oscars nudged it. This was why British actors

Daniel Day-Lewis deservedly won the best actor award in 2008, Tilda Swinton won best supporting actress, and Julie Christie (for her part in a small Canadian film) was nominated as best actress. It is also why Marion Cotillard, the French actress, won best actress for the French biography of Edith Piaf.

The two outstanding films nominated, however, were both from the USA. Paul Thomas Anderson's *There Will Be Blood*, a powerful and imaginative adaptation of Upton Sinclair's novel *Oil*, won him a nomination for the best director award; and the award for best picture was won by Joel and Ethan Coen's *No Country for Old Men*, a thriller as good as anything these independently-minded, non-Hollywood directors had ever made. The only other two films which could easily be spoken of in the same breath as these two were Tim Burton's Dickensian, and even Brechtian, version of Steven Sondheim's *Sweeney Todd*, one of the very best musicals of the last 30 years; and a small Romanian film called *Four Months, Three Weeks and Two Days*, which was about a young student seeking an illegal abortion in the last years of a prescriptive communist regime.

The Tim Burton film, starring American actor Johnny Depp and the British actress Helena Bonham Carter (Burton's partner), was at least awarded the title of the best musical of the year at the Golden Globe awards; while the Romanian film won the coveted palme d'or at Cannes, the International Federation of Film Critics' film of the year award, and the European Film Academy's award for best European film. The fact that a small and impoverished country could produce at least three films over recent years of outstanding quality might suggest that independent film-making was in a better state than it actually was in Romania. Yet finance was in fact becoming more and more difficult unless the major film companies were interested, and showing the films had become ever more precarious.

432, as the Romanian film was called, did well largely because its budget was derisory and its awards so notable by comparison. But many other good films, made away from the big companies, fell by the wayside at the international box office and relied on making profits from DVD and television screenings. DVD was what all makers of films dreaded, since a large slice of the public, particularly those interested in film but who seldom went to the cinema, were content to wait to see the films they wanted at home. Typical of this situation was Sean Penn's *Into The Wild*, the fictionalised true story of a young man who left his studies, potential job, and family to explore the American countryside and died in the remote wilderness of Alaska. This was the best film Penn had made as director rather than star, but did much better on DVD than in the cinemas, and this, considering its budget, was not good enough to turn a profit.

Two British films were of particular note. One was Joe Wright's adaptation of Ian McEwan's *Atonement*, which gained him an Academy nomination for best picture and won the British Academy's best film award. The other was *Happy Go Lucky*, Mike Leigh's delightful and brilliantly acted comedy, which won him a best director Bear at the Berlin Festival. The French could crow about the success of their Piaf biography, and the Austrians about the fact that *The Counterfeiters*, the story of a Jewish conman who was recruited by the Nazis to produce counterfeit pounds and dollars during the war, won the Academy's best foreign language

film award. Europe on the whole, however, produced only a few outstanding films in 2007, and the burgeoning Asian film industry had less success internationally than in former years. Even the deservedly much-praised Iranian cinema, which had won so many festival prizes over the last decade, had a less than outstanding year. Censorship in their own country remained a problem for Iranian directors who frequently sold to countries all over the world, but were restricted to distribution through select film clubs at home.

So what of Hollywood and Bollywood? The answer was that both film factories made a lot of money in 2007 but not a lot of good films. Additionally, the strike by film, television, and radio writers in the USA meant that a number of productions were either cancelled or postponed. The strike was not just for more money but for more prestige, and few doubted that it was justified on both counts. Only around one in 10 of Hollywood films made money and there was a similar percentage for Bollywood; but when each purveyor of commercial films was successful, the box-office figures were immense. This, principally, was why making films of whatever hue was so tricky a business, and why those with the money to invest in them were taking fewer and fewer risks.

Not long ago, Sandip Ray, the film-making son of Satyajit Ray, one of the world's most outstanding directors, told this author that, if his father was a young film-maker starting out today, *Pather Panchali*, the first part of the *Apu* trilogy, might never have been made. The same would be true of the first films of Ingmar Bergman and Michelangelo Antonioni, two other greats whose deaths within 24 hours of one another in 2007 was, for the film world, the saddest moment of the year. Among the other film-makers who died in 2007 were Luigi Comencini, an Italian director known for his comedies; Istvan Gaal, Hungarian auteur; Curtis Harrington, maker of thrillers and horror movies; Delbert Mann, Oscar winning director for *Marty*; Stuart Rosenberg, who directed *Cool Hand Luke*; Ousmane Sembene, Senegalese "father of the African cinema"; Edward Yang, prominent Taiwanese writer-director. Actors who died in 2007 included Jean-Claude Brialy of France who made over 200 films; Deborah Kerr, British actress who won an honorary Academy award as "an artist of impeccable grace and beauty"; Yvonne De Carlo, American star of costume dramas and exotic adventures; Janet Blair, leading lady of the 1940s; Fernando Fernan Gomez, notable Spanish star; Betty Hutton, blonde musical star of Hollywood; Kieron Moore, Irish leading man; and Michel Serrault, a renowned French star (see Obituary).

Other deaths included Freddie Francis, noted British cinematographer and director; Laszlo Kovacs, Hungarian cinematographer of *Easy Rider* and many others hits; Alex Thomson, a cinematographer noted for his fantasy films; Carlo Ponti, the distinguished Italian producer of almost 150 films; Jack Valenti, long-time head of the Motion Picture Academy of America, responsible for the American ratings system; Michael Kidd, noted US musical choreographer; Verity Lambert, British producer of film and television; and G.P. Sippy, Bollywood producer of many successes (see Obituary).

Derek Malcolm

## TELEVISION AND RADIO

BROADCASTERS in the UK suffered an *annus horribilis* and the issue was trust, or rather the lack of it. A series of unrelated events combined to raise serious questions about the ethics of each of Britain's four national broadcasters—the BBC, ITV, Channel 4, and FIVE—and led to unprecedented fines from regulators and high-level resignations.

While television has always involved artifice to some extent, this went much deeper and involved deliberate deception of the audience. The only hopeful note was that there was no overt corruption and the motives of those involved seemed to range from a casual cynicism over the outsourcing of premium telephone lines to bending the rules to ensure that the show went on when producers were faced with unexpected difficulties (see p. 22).

The most potent symbol of the crisis was not even objectively the most serious: the BBC children's programme *Blue Peter*. In July the BBC was fined £50,000 by Ofcom, the communications regulator, after a young viewer visiting Television Centre was declared a competition winner after a technical hitch prevented staff from being able randomly to select one of the genuine entrants. The *Blue Peter* editor, Richard Marson, left the programme soon afterwards. Then in September things became worse when *Blue Peter* admitted faking the result of a competition to name a studio cat. Viewers voted for "Cookie" but the cat was called Socks because of worries over a slang meaning of Cookie, and the programme had to apologise again. Millions of adult viewers who had grown up watching *Blue Peter* as children sighed: "If you can't even trust *Blue Peter*..."

Investigations throughout the BBC produced further embarrassments, which included the revelations that viewers calling competitions for the charity events "Comic Relief" and "Sports Relief" had been members of the production team, and that listeners who took part in competitions on the *Liz Kershaw Show* on Radio 6 were either part of the production team or their friends. The show, presented as if it were live, was actually pre-recorded.

News and current affairs programmes were largely unaffected, apart from an item on a *Newsnight* programme, which showed documentary maker Jamie Campbell trying to secure an interview with Gordon Brown in June during the Labour leadership transition. Two sequences were shown out of order in a misleading way and the BBC had to apologise to the treasury.

The biggest row that the BBC faced involved footage showing the Queen apparently storming out of a photographic session when in fact she had been arriving. The footage, from a documentary made by RDF Television, was never broadcast. It had been edited by senior RDF executive Stephen Lambert to try to boost foreign sales of the series and mistakenly included in clips shown at a press launch. Lambert and the talented controller of BBC One, Peter Fincham, both resigned over the affair.

As a result of the breaches of trust all BBC staff involved in programme production were required to attend "trust" courses to try to prevent such things happening again.

The most serious breaches of trust in commercial television occurred at the breakfast broadcaster GMTV, a company controlled by ITV. GMTV was fined a record £2 million by Ofcom after the regulator found that some callers to premium rate competitions had no chance of winning. Paul Corley, the GMTV chief executive, resigned. At ITV itself viewers were overcharged for votes cast in the *X Factor* talent show and there were problems counting votes on shows such as *Ant & Dec's Saturday Night Takeaway*. Michael Grade, who took over as executive chairman of ITV in January promised “zero tolerance” on future breaches of trust and offered viewers £7.8 million in reimbursements of unfair charges on premium telephone lines, with the unclaimed money going to charity.

FIVE was fined £300,000 for faking winners on its *Brainteaser* quiz show, with a crew member posing as a winner on one occasion. On Channel 4 the production company behind the *Richard and Judy* competition programme, *You Say, We Pay*, was fined £150,000 after viewers were still being encouraged to call a premium-rate number when contestants had already been chosen.

The biggest row to engulf Channel 4, however, came in January on *Celebrity Big Brother* over the alleged racist bullying of Bollywood actress, Shilpa Shetty by onetime *Big Brother* participant turned minor celebrity, Jade Goody. The row blew up into a diplomatic incident between the UK and India and Ofcom received a record 44,500 complaints. Apart from having to broadcast an apology for offending a very large number of viewers, Channel 4 was warned about its future behaviour but was not fined. Action was taken to improve editorial supervision of the programme, which was made by the production company, Endemol.

The controversies of 2007 over trust tended to some extent to obscure less dramatic debates about the future of British broadcasting, its structure and funding in the light of ever-increasing competition, not least from the Internet. For the BBC, the key issue was what Director General Mark Thompson described as a “disappointing” licence fee settlement, announced in January. The BBC survived as a corporation with its role and structure intact, complete with a new 10-year royal charter. The licence fee deal was set at around the rate of inflation and was around £2 billion less than the BBC had sought over a period of six years in order to pay for new services, the move of a number departments to Salford, and funding the end of analogue broadcasting between 2008 and 2012. The then culture secretary, Tessa Jowell, said that the settlement, worth in total £21 billion over six years, would provide for the BBC’s “stability and certainty over the crucial period of digital switchover”. The BBC would still have to make the Salford move and, in addition, provide up to £600 million from the licence fee to help elderly and disabled people convert to digital television. There would also be a further review of the BBC’s finances before the new settlement, which would lead to a maximum £151.50 licence fee in 2012, expired. It was clear that one of the questions to be considered then would be whether all of the licence fee would go to the BBC in future or whether a slice should go to other public service broadcasters.

In May the BBC Trust—the body which replaced the BBC governors—decided to go ahead with the Salford development, where a “media city” was being created, and large parts of Radio Five Live, BBC Sport, and children’s programmes

would be heading to the north west. The BBC Television Centre in London, the first purpose-built television studio complex in the world, would also be sold. In October Thompson outlined his plans for the future. Audiences could expect more repeats as a result of the BBC's commissioning 10 per cent fewer original programmes by 2012; around 2,500 posts would disappear over six years, although redundancies from current staff would be less, at an estimated 1,800 while a total of 1,000 new jobs would be created, mostly in digital media such as broadband and mobile. In news, more than 600 jobs would go, mainly because of the merger of the television, radio, and online newsrooms.

The BBC planned to expand its online activities and use technology to give audiences more choice in when and where they received programmes and information. The launch of the iPlayer, for instance, allowed users of broadband to access all BBC programmes for free for seven days after transmission. A commercial version of this facility, with the working title of Kangaroo, was on the way from BBC Worldwide, the commercial arm of the BBC, which was expanding dramatically. Kangaroo would enable audiences all over the world to download BBC programmes via broadband; the service could be funded either by subscription or by advertising. BBC Worldwide's expansion in 2007 included the purchase of a controlling stake in the Lonely Planet publishing group in a controversial deal that valued the company at £100 million. Equally controversially the BBC began the roll-out of advertising on its BBC.com international news web site.

As the BBC struggled to balance revenues and ambitions, at ITV the 64-year-old Michael Grade began the task of trying to halt several years of decline at the commercial broadcaster. The management team was strengthened with the addition of Dawn Airey, former chief executive of FIVE, and Rupert Howell, a leading advertising industry executive. In September Grade said that his aim was that by 2012 ITV would be widely acknowledged "as the UK's favourite source of free, original entertainment across all popular platforms and devices, and not just on television". By the end of the year, some flesh had been put on the bones of this plan. There would be a greater emphasis on 60-minute drama at 9pm rather than 90-minute versions. At 10pm there would be the return of *News at Ten* to provide head-to-head competition with the BBC's *10 O'Clock News* for the first time. There would be one fewer night of soap operas such as *Coronation Street* and *Emmerdale* but the same number of episodes. The weekend would then be given over to entertainment and comedy. Grade also believed in a big role for live football competitions, such as the FA Cup and Champions League.

Advertisers were impressed but the City was not and the ITV share price continued to slide, partly because of the effect of BSkyB's 17.9 per cent holding in the commercial broadcaster. The stake was bought in 24 hours to block an attempt by Sir Richard Branson's Virgin Media to take over ITV. In December the Competition Commission ruled that the stake was anti-competitive and said that BSkyB should reduce it to 7.5 per cent or below, a finding expected to be accepted by the government.



The satellite broadcaster, which nonetheless continued its gradual expansion during the year to boast more than 9 million satellite subscribers, was in further regulatory rows with Virgin. Virgin and BSkyB failed to reach agreement on the terms for broadcasting channels such as Sky One and Sky News. The impasse meant that around 3 million cable subscribers lost access to some of their favourite channels when existing contracts expired. Virgin complained to regulators, accusing BSkyB of abusing its market dominance. In December, right in the middle of the regulatory rows, James Murdoch gave up his position as BSkyB chief executive to run all of the parent company, News Corporation's, interests in the UK, Europe, and Asia, a clear sign that he had become heir apparent to his father, Rupert Murdoch. James Murdoch would, however, remain non-executive chairman of the satellite broadcaster.

All broadcasters in the UK were very aware of the approach of the switching off of existing analogue broadcasts. The first UK town to convert, Whitehaven in Cumbria, went entirely digital in October with much less disruption than at least some expected. The national roll-out programme, region by region, was to begin in 2008, ending in London in time for the 2012 Olympics, if all went to plan. Channel 4 was more concerned than most. After every home in the UK gained access to up to 40 channels of digital television, mostly through Freeview, Channel 4 feared it would face a financial squeeze that would eventually limit its ability to deliver public service programmes such as *Channel 4 News* or *Dispatches*, the current affairs series. Around 90 per cent of UK homes already had a digital television set but Channel 4 was concerned that it would lose audience share—particularly among the young—when all the nation's second and third sets went digital too and competition increased. The channel believed that a public service “deficit” would develop at the channel and that some sort of financial help would be needed. In June Channel 4 chief executive Andy Duncan said that the debate about whether there would be a funding gap as advertising revenues declined was effectively over. “Our attention can now turn to ways of plugging it,” said the Channel 4 executive, who also promised to spend the rest of the year coming up with “an inspiring new vision for our services up to 2012 and, in particular, beyond”. During the year Ofcom also launched the latest stage of its inquiry into future funding of public service broadcasting in the UK and promised to set out possible options to help Channel 4 if any intervention were required. Both Ofcom and the government believed there should be competition in the provision of public service programming and that the responsibility should not be left to the BBC alone.

Radio faced many of the same problems as commercial television, with advertising revenues down until the final months of the year. Consolidation was restarting. In June a new company, Global Radio, backed by venture capital, paid £170 million for the radio interests of Chrysalis including stations such as Galaxy and Heart. The company, led by Charles Allen, former chief executive of ITV, also made an approach to GCap, the largest commercial broadcaster, owners of Capital Radio. Further deals seemed likely.

The year saw the departure of a number of well-known names. Renowned chat show host Michael Parkinson decided to retire; the writer and broadcaster Magnus Magnusson, and Ned Sherrin, founder of the satirical show *That Was The Week That Was* and presenter for some 20 years of the radio show, *Loose Ends*, both died in their late seventies (see Obituary).

In a rapidly changing world there was at least one fixed point: the BBC continued to win the Christmas ratings with *Dr Who*, *EastEnders*, and a one-off return of the 1980s sitcom *To The Manor Born*; there were also the traditional plaudits for BBC costume dramas such as *Cranford*.

Raymond Snoddy

#### VISUAL ARTS—ARCHITECTURE

#### VISUAL ARTS

GLOBALISATION was the most marked tendency in the art world in 2007. Abu Dhabi's Tourism Development and Investment Company unveiled plans for a cultural quarter on Saadiyat Island, with a Guggenheim museum, designed by Frank Gehry, and an outpost of the Louvre, designed by Jean Nouvel, both to open in 2012. The artists Christo and Jeanne-Claude (a married couple who created installation art) announced that they would make a work there in the shape of a mastaba (a flat-roofed building with sloping sides) out of 390,000 oil barrels, also to be completed in 2012. A French online campaign to block this Louvre outpost gathered 2,000 signatures, but the amount of money being earned by the project for the exclusive benefit of French museums was a much needed supplement to their inadequate grant in aid: US\$520 million for the use of the name; US\$747 million for the loan of works of art, temporary exhibitions, and management advice, over 20 years. In addition, Abu Dhabi was to spend US\$480 million over 10 years to buy art for its branch of the Louvre: antiquities, Islamic art, paintings, sculpture, decorative arts, and contemporary pieces.

In April, the Gulf state of Qatar swept the board at the London sales, buying works for its Museum of Islamic Art due to open in 2008. The emir of Kuwait gave €5 million to the Louvre in Paris for its Islamic wing, while the Aga Khan unveiled the design of his Museum of Islamic Art in Toronto, Canada, to be finished in 2010. In March, Dubai held its first art fair, considered a success, with buyers from the Middle East, India, and the expatriate community. The market for recent Indian art continued to strengthen, and by the October sales the total turnover in New York of Indian art had quintupled in five years. At the same time, Koreans were very actively buying their own, and also Chinese and Western art, stimulated by a new tax law that allowed works of art to be held as corporate assets and donated to a museum with a 50 per cent tax write-off (100 per cent for private individuals). Three Korean galleries opened branches in New York, and

US and European galleries expanded into Korea to sell Western art. In October the powerful Samsung corporation was accused of using a US\$64 million slush fund set up by its chairman, Kee Kun Hee, to buy art for his wife, director of the Leeum Samsung Museum of Art. The art could not be located.

In November, the Belgian foodstuffs billionaire, Guy Ullens, opened the Ullens Center for Contemporary Art in a former munitions factory in Beijing. Funded entirely by Ullens himself, it was the first institution in China to offer the full range of professional services normal in a Western museum and would show parts of the Ullens Collection of Chinese art, art currently being created in China, and Western contemporary art. Chinese contemporary art excelled at the autumn auctions in London and New York, among warnings that the market for it was becoming speculative and that artists were repeating works to satisfy demand.

Afghanistan and Egypt both toured exhibitions internationally in exchange for large payments to help bring their museum services up to date, and, in the case of National Museums of Kabul, repair war damage. In January, this institution sent out 240 antiquities, including the gold artefacts from the Greek second-century BC site of Tillya Tepe, starting at the Guimet Museum in Paris, in exchange for a down payment and a percentage of profits. For Egypt, the Los Angeles-based Anschutz Entertainment Group organised a Tutankhamun show, which reached the UK in November and was displayed in the Millennium Dome (the O2) to an anticipated 2 million visitors. Every venue where this exhibition was being shown paid a minimum of US\$10 million, with 60-70 per cent of the profits going to Egypt.

The refurbishment and expansion of museums continued, with the Prado in Madrid opening its first new building in 200 years, designed by Rafael Moneo. The UK government made an exceptionally large payment to Tate of £50 million for a large extension by architects Herzog & de Meuron to be added to Tate Modern, one of the country's most popular attractions with over 5 million visitors per year. The outgoing prime minister, Tony Blair, also helped in its fundraising drive, hosting a cocktail party at 10 Downing Street for everyone who had spent at least US\$25,000 at a dinner for the Tate held in New York.

In April the Metropolitan Museum in New York opened its US\$220 million refurbished Greek and Roman galleries at the same time that it was negotiating with the Italian government to return antiquities proven to have been illicitly excavated and traded. In August the Getty Museum in Los Angeles agreed to return 40 antiquities to Italy for the same reasons in exchange for important loans and scholarly collaboration. Meanwhile, the trial continued in Rome of a former Getty curator, Marion True, accused of having knowingly acquired illicitly traded antiquities for the museum (see AR 2005, pp. 457-58). The Egyptians made a formal request to the British Museum for the loan of the Rosetta stone, which their head of antiquities, Zahi Hawass, had informally said should be restituted. The British Museum had not decided whether to agree to the loan. The tightening up of the market in illicitly traded antiquities meant that fine works with an unimpeachable provenance sold at a premium, an outstanding example of this being the 8.25 cm limestone Mesopotamian statue of a lioness that was auctioned at

Sotheby's New York in December for US\$57.2 million. Its origins were documented back to 1931.

In the USA, an official report on the running of the federally-funded Smithsonian Institute in Washington, DC, concluded that its eight art museums were failing at many levels and required reform. In the UK, John Tusa, managing director of the Barbican arts centre, denounced the government's obsession with performance indicators in the cultural sector, and in July the new secretary of state for culture, James Purnell, promptly said that he wanted to remove "crude targets". Also in July, one of his predecessors, Chris Smith, taking stock of Tony Blair's years in government, praised them for enabling free entry to national museums and raising revenue funding for the arts by 75 per cent in real terms over 10 years. There was dismay, however, at the news that an extra £250 million would be taken from National Lottery funding for the arts in favour of the 2012 Olympics.

Russian politics reached into the London art scene with the expunging of the name of Yukos oil chief executive, Mikhail Khodorkovsky, from the space he had funded in the Somerset House Hermitage Rooms in 2000, on the grounds that he was now serving a prison sentence in Siberia. The Chinese conceptual artist Ai Weiwei, who had collaborated with Herzog & de Meuron on the new stadium for the 2008 Beijing Olympics, resigned in protest at his government's policies. The German artist Anselm Kiefer, whose tower sculptures were erected in the courtyard of the Royal Academy, told BBC4 that he would not take them to the USA because of the events of 11 September 2001 and said: "the sexual symbols of the Twin Towers attract aircraft", suggesting the USA had brought the act of terrorism on itself. The British artist Damien Hirst made a diamond-encrusted skull entitled, "For the Love of God" and put it on sale at £50 million, largely as a publicity stunt. The Japanese pop artist Takashi Muratami had an exhibition in the Museum of Contemporary Art in Los Angeles, in which a shop selling real Louis Vuitton handbags with his motifs was one of the exhibits.

The Venice Biennale, whose curator was Robert Storr of New York's Institute of Fine Arts, opened to moderate praise, although some people liked its clarity and perspective on the art of recent decades. An innovation was a section devoted to contemporary art from Africa, which did not, however, escape criticism, on the grounds that the collection had been borrowed from a tainted source, the Congolese businessman Sindika Dokolo, whose father was said to have profited from the collapse of the Kinshasa Bank in 1986.

Finally, another art world online began to make itself felt. *Second Life* website had some 7 million people creating virtual 3-D spaces and avatars of themselves. Art was part of this world, with exhibitions that the Andy Warhol Foundation helped fund. People could meet, discuss, buy, and sell art, without it ever becoming concrete.

The most visited exhibition of the year was, as in 2005 and 2006, staged in the Tokyo National Museum. It was "The Mind of Leonardo", with 10,071 visitors per day, a total of 796,004 in three months.

Deaths in 2007 included Jules Olitski, Russian-born, a member of the New York abstract expressionist movement, on 4 February, aged 84; Sol LeWitt, a US pio-

neer of minimalist and conceptual art, on 8 April, aged 78; Jorg Immendorf, a radical German artist who remained associated with the Fluxus movement, but was also commissioned to paint Chancellor Gerhard Schroder, on 28 May, aged 61; Bernd Becher, who, together with his wife Hilla, was a photographer of industrial buildings and teacher at the Kunstakademie Dusseldorf of successful artist photographers, including Andreas Gursky and Candida Hofer, on 22 June, aged 75; Luciano Fabro, a member of the Italian Arte Povera group, on 23 June, aged 70; and R.B. Kitaj, a US-born, London-trained figurative painter, on 21 October, aged 74 (see Obituary).

Anna Somers Cocks

## ARCHITECTURE

THE monochrome photograph on the cover of the New Directions 1970 edition of Henry Miller's 1945 collection of essays, *The Air-Conditioned Nightmare*, shows a surreal American urban scene. In the foreground, there is a skewed and rickety wooden shack; behind it, looming and foreshortened by Hubert Creekmore's telephoto lens, is a skyscraper; the scene might have been set up by Gordon Matta-Clark. The pursuit of architecture in 2007 was specifically haunted by what Miller described more than 60 years ago as "the ugly facts" of modernity.

The year seemed dominated by one or two moments of concentrated information that threw into almost playful relief the sardonic collages of data that the Dutch architect, Rem Koolhaas, had made a secondary career of producing. One book in particular, *Planet of Slums* by Mike Davis, established the macro demographic, urban and social challenges that architects faced; the book was, coincidentally, a long and detailed echo of the subject matter of the 2006 Venice Architecture Biennale, mounted by Professor Ricky Burdett of the London School of Economics and Political Science (Burdett and Deyan Sudjic were preparing for publication a survey of the contemporary urban environment, called *Endless City*). However, Davis's book was the first to extrapolate the commercial and social scenarios that would determine future urban living conditions.

The explosive growth, and creation, of cities involved increasing numbers of Western architects, particularly in the economic hot-spots, China and India. The project that was the architectural paradigm for ambitious economic growth in China was Beijing's new airport, a behemoth designed, in complete detail, by Foster and Partners within three months of the practice winning the competition; it neared completion at the end of 2007.

While China sucked in large Western practices, its own talented architects had typically to succeed with major projects in the West before they won big commissions in Beijing or Shanghai. An example of this syndrome concerned the Beijing practice, MAD: having won a high-profile tower competition in Toronto, Canada, their principals, Ma Yansong and Qun Dang, were regarded as notable in

a Chinese commissioning climate that was hungry for architectural novelty. When MAD submitted a glass water tank of organic form designed to study the behaviour of goldfish, representing a critical and ironic commentary on the requirements of a particular architectural competition, it duly won that competition. The architectural cross-traffic in China attracted a wide variety of incomers, and design philosophies. In a vast country struggling with the gravities of social evolution and commercial aspiration, one noted the presence of the sizeable Danish practice, schmidt hammer lassen with interest: their architects pursued, with vigour and openness, a post-Alvo Aalto humanist architecture, rooted in the 1950s, which was designed to express, and encourage, democracy.

The democracy of architectural assembly and discourse was revealed in a rather more decadent, and occasionally ludicrous, manner at the Royal Institute of British Architects (RIBA) annual conference in Paris. The event was held at the remarkable Communist Party headquarters building, designed by the great Brazilian architect, Oscar Niemeyer, in the 1960s. Within its dome, and in front of a large contingent of architecture students, whose travel expenses had been admirably covered by the RIBA, several bizarre moments materialised. In a peculiarly bi-polar display, Jean Nouvel and Spencer de Grey (the latter, Norman Foster's design director) ostensibly explained their massive, shared project in the City of London. Every attempt by Nouvel to render the proceedings light-hearted, casually human, or philosophical, was nervously redirected to the anodyne by his estimable colleague. Will Alsop and his longstanding collaborator, the artist Bruce McLean, then threatened to take the audience to the creative reactor-core of the architectural process. Instead, they delivered a routine that carried the hallmarks of Samuel Beckett's musingly hesitant characters, Mercier and Camier. Encouraged by Alsop to draw something on the screen of an overhead projector, McLean produced a shape, and announced, gnomically, that it was a frock. The audience was also intrigued by a video interview with the ancient Niemeyer, who supplied a ghostly opening address to the conference from Rio de Janeiro. The Brazilian's message was of a 1960s vintage, reprising his faith in communism and, judging by the deliberately placed framed photograph by his elbow, in the naked female form which had so often informed his architecture.

The Foster-Nouvel project presaged the arrival of yet more architectural drama in the City of London. Rafael Vinoly's so-called "Walkie Talkie" tower received planning approval; the gloss of that success was mediated by Vinoly's first completed British building, the Firstsite art gallery in Colchester, whose radial form, and materiality, seemed a starkly glib affront to its context. Elsewhere in the City, John McAslan + Partners appeared finally to have solved the complex problem of the Cheapside development site lying above St Paul's Underground station. Their mixed-use building design, which awaited planning permission, introduced a new geometry and materiality to the City, encouraged by the Square Mile's planning suprema, Peter Rees. The building's form, to be glazed and covered in metal mesh, was asymmetrically faceted, with a remarkably deep cantilever over the Underground entrance. Elsewhere in the City, Eric Parry's Aldermanbury Square office building continued to develop his ambitiously phenomenological and

hermeneutic approach to design. Parry had succeeded in creating a superbly crafted private building, in a tight and physically complicated position, that felt public. His treatment of the ground plane and reception volume was particularly brilliant. He then turned his attention to the Holbourne Museum extension project in Bath, resurrected from the local authority's mortuary slab, late in the year, by vociferous public and professional support for the Lottery funded scheme.

The most feted and fashionable London architectural announcement concerned Herzog and de Meuron's proposed extension of the Tate at Bankside. Their design conjured up the image of a stack of gigantic railway sleepers laid at angles across each other, and riven with projections. The design could not be classed as representing the shock of the new, nor was it a specifically creative response to the site: the scheme bore a quite distinct resemblance to a proposed pharmaceutical company headquarters that the practice had developed two years earlier. As art had become a popular drug, dispensed by the Tate with as much enthusiasm as Herzog and de Meuron's pharmaceutical clients offered their products, perhaps the architects' transposed scheme was not entirely inappropriate. Their Swiss colleague, the much admired creator of profound architectural atmospherics, Peter Zumthor, could not be accused of conceptual transposition. His Kolumba Museum, embedded in gothic church ruins in Cologne, was an extraordinary collage of volumes, abstracted surface textures, and implied temporal shifts. Zumthor described it as "anti-Bilbao" architecture. In the USA, Steven Holl and Frank Gehry produced notable buildings. Holl's Bloch Building at the Nelson-Atkins Museum of Art in Kansas City took the classically mannered 1930s arts campus as its Ur-material and produced a linked form composed of five oblongs, sheathed in milky glass, a beautifully stripped-back postmodern archetype that belied the asymmetric trajectories of its interiors, and glowed limpidly like ice in the Missouri night. Gehry's IAC Building (a corporate media headquarters) was his first completed project in New York. Its form resembled two tiers of pleating, some of whose folds were skewed from the vertical. This was Gehry's least dramatic building, but introduced a new and more delicately detailed compositional approach which was described, rather oddly by the *New York Times's* critic, as too pristine and suggesting "the casual confidence of an aging virtuoso, rather than the brash innovation of a rowdy outsider". Gehry, 78, had not been an architectural outsider for 20 years, and after almost half a century of practice, virtuosity might be hard to avoid.

A distinct shift, formal rather than temporal, was also observed at London's Design Museum, whose director, Deyan Sudjic, mounted an exhibition of Zaha Hadid's past, present, and proposed future work. The show marked an end to Hadid's formative Constructivist mode, and confirmed her committed pursuit of blatantly sculptural architecture. There was little to differentiate the extraordinary fluidity of her furniture from the large buildings she designed for Middle Eastern clients. Both these genres of art form suggested eroded desert sand hills and, in some cases, languidly attenuated Arabic or Indian scripts. It was no surprise to learn from Hadid that it was not uncommon for her architects to work simultaneously on the design of buildings and furniture.

The year demonstrated, with unusual clarity, the tri-polar pathologies of contemporary architectural design that had estranged high technology, low technology, and an approach redolent of hermeneutics and phenomenology. Design for Norman Foster's extraordinary Masdar Initiative scheme in Abu Dhabi proceeded, with the aim of creating a city whose construction was powered by vast arrays of solar panels, and whose inhabitants would lead zero-carbon existences.

The lightweight minimalist environmental architecture of Glenn Murcutt was being set out in his exquisitely produced monograph, *Glenn Murcutt, Architect*. Architects of the third persuasion were no doubt comforted by the publication of Colin St John Wilson's *The Other Tradition*, and perhaps by the appointment of Kieran Long as the editor of *The Architects' Journal*, which immediately demonstrated an interesting bias towards so-called critical regionalist architecture.

The ugly facts of modernity described by Henry Miller ceased to concern two of architecture's most distinct polemicists, Kisho Kurokawa and Oswald Ungers, who died in 2007. Ungers was primarily concerned with the application of archetypal geometric form in the New Abstraction movement that informed the postmodernist design of architects such as Aldo Rossi. As for Kurokawa, the architectural theorist and historian Charles Jencks wrote memorably that, in a world of workaholic architects, the Japanese master "outperformed Norman Foster and, it was noted in the press, even slept one hour less than Napoleon (five per night). Indefatigable as a publicist and performer on the stage of power, with emperors and prime ministers in his thrall, Kurokawa also had a voracious intellect, devouring material with an insatiable appetite for ideas." Kurokawa, a leading figure in the Metabolist movement, would no doubt have found drafts of Jencks's new book, *Critical Modernity*, admirably provocative.

Jay Merrick

## LITERATURE

SOMETIMES a literary year is best remembered for the publication of a book which is likely to change significantly perceptions of a major writer. One such was published in 2007, *William Shakespeare, Complete Works: The RSC Shakespeare*, edited by Jonathan Bate and Eric Rasmussen. As a marketing ploy, the publication of this new edition of Shakespeare's works was tied in with the Royal Shakespeare Company's presentation at Stratford-upon-Avon of the complete canon of his plays and narrative poems. For scholars its importance lay in some fundamental revisions to the standard versions of the works, with familiar lines "corrected" and conventional textual ordering adjusted. This was set to be the authoritative reading of Shakespeare for some time to come.

Rather less likely to be read four hundred years hence was J.K. Rowling's seventh and final novel in the Harry Potter series, *Harry Potter and the Deathly Hallows*, but no other publication attracted more publicity or better sales internation-



ally. The global success of the Potter books was one of the phenomena of our age, making its author among the richest people in the world and converting millions of young people from computer gadgetry to prose wizardry. In the midst of such astonishing celebrity and real educational achievement it seemed churlish to question the quality of the writing, but from the moment that the Potter boom began there was a faint doubt in the air as to the lasting value of the books. Few people could see them becoming classics of children's literature, even though in the history of publishing there had been nothing like them. Announced as the final work in the sequence, but with a tantalising hint that there might nonetheless be a resurrection, *Harry Potter and the Deathly Hallows* was a runaway best seller even before its day of publication, which took place in suitably contrived circumstances with bookshops all over the world opening at midnight to let in long queues of eager readers, adults as well as juniors.

In sales terms no other novel could compete with Rowling's. It was nevertheless a good year for fiction. In the USA there were major new works from Don DeLillo, Dave Eggers, Philip Roth, and Edmund White. However, the literary year in the United States was overshadowed by the loss of two giants of contemporary fiction, Norman Mailer and Kurt Vonnegut, both of whom died at the age of 84. Both writers were profoundly affected by their experiences in World War II and both became wry and at times even cynical commentators on the political condition of the USA, but there the comparisons stopped. Mailer was the more ostentatious celebrity, with a tendency to superior journalism in much of what he wrote: Vonnegut the more intellectually demanding and the more formally innovative. There was no doubt that at the time of their deaths they were regarded as major writers, with Mailer's *The Naked and the Dead* and Vonnegut's *Slaughterhouse-Five* likely to be regarded as among the key American novels of the 20th century. With the death, too, of the historian Arthur Schlesinger, who had documented the years of John F. Kennedy's presidency and who was also a prominent analyst of the Cold War, American writing was sadly diminished in 2007 (see Obituary).

In British fiction, Ian McEwan once again managed to impress both the critics and the public with his best selling short novel of sexual insecurity in a new marriage, *On Chesil Beach*. Despite its popularity, this was one of McEwan's most private works, the dissection of a relationship moulded as much by the era in which it was set, 45 years ago, as by the inner psychologies of Florence and Edward, the two protagonists. It was a good year for McEwan, with the ambitious film of his novel *Atonement* among the hits of the year. Pat Barker, Jonathan Coe, Sebastian Faulks, Matthew Kneale, Ben Okri, Graham Swift, Rose Tremain, and Jeanette Winterson all added to their oeuvre, though divided the critics as they did so. A writer who undoubtedly added to his reputation was the prolific A.N. Wilson, whose *Winnie and Wolf* was based on the almost forgotten friendship of Winifred Wagner and Adolf Hitler. A study of inter-war German kultur as well as a telling re-examination of a strange relationship, the novel went a long way to reviving interest in Wilson, who, because of his sometimes rather exaggerated journalism, was often in danger of being dismissed as a bit of a clown.

Popular fiction was led by a commissioned “sequel” to *Gone With the Wind*, a novel with the improbable title *Rhett Butler’s People*, as though Scarlett O’Hara’s lost Southern love had turned democrat. Susan Hill, whose story *The Woman in Black* had been made into a long-running play almost 20 years ago, came out with her first ghost story since then, *The Man in the Picture*. Thomas Keneally’s *The Widow and Her Hero* was possibly the finest fictional depiction of marital grief since Hill’s *In the Springtime of the Year* (1973). The Man Booker Prize for Fiction was won by the Irish writer Anne Enright, an outsider, for *The Gathering*, her novel about a large but rather dysfunctional family assembling for a funeral. A former winner of the prize, Michael Ondaatje, was thought to have hit top form with *Divisadero*, like all his works a new departure, but structurally one of his most complex and enigmatic.

Doris Lessing, a major novelist, was honoured—“at last” was a common sentiment—by the award of the Nobel Prize for Literature. At 88, she was the oldest recipient ever of the prize, and the third Briton to win it in the seven years of the 21st century. It was a popular decision, recognising in the author of *The Golden Notebook* one of the defining voices of the 1960s, hugely influential across the world. Lessing had never stood still. From her first novel, *The Grass is Singing*, set in what became Zimbabwe, through her Marxist years, her feminism in the *Children of Violence* quintet, her science fiction, her political writings, her autobiography, her short stories, and her work in the theatre, Lessing constantly engaged with her contemporary world, and was still doing so in 2007 with the publication of her novel *The Cleft*, in which she examined the pre-history of modern gender politics when there may have been a purely feminised world out of which man was created as woman’s younger sibling. The book might as easily have been called “Eve’s Rib”.

V.S. Naipaul, who had won the Nobel Prize in 2001, made a much publicised return to Trinidad, the island where he had grown up before going into a self-imposed exile in Britain. The year saw the publication of his book *A Writer’s People: A Way of Looking and Feeling*. William Dalrymple’s comment in *The Sunday Times* that it was an old man’s work, “full of narcissism and touchy self-regard”, spoke for many reviewers, but Naipaul was unlikely to have been abashed by this since he had long assumed the mantle of a literary Timon. Other Nobel literature laureates with new work in the year included Africa’s surviving trio (Naguib Mahfouz having died in 2006), Nadine Gordimer, J.M. Coetzee, and Wole Soyinka. Soyinka’s third volume of autobiography, *You Must Set Forth at Dawn*, was probably too compendious to establish the classic reputation that had appeared inevitable the moment the first, *Aké: The Years of Childhood*, was published in 1981, but it was still a major work and likely to be a centrepiece of future research on Soyinka’s political engagements. It was also at times extremely funny, especially in its account of a doomed attempt to retrieve from a museum a piece of traditional sculpture which, in the author’s belief, had been misappropriated by scheming colonialists.

Autobiography and biography were once again growth industries in this age of quickly manufactured celebrity. The confessions of a former lingerie model called Jordan (actually Katie Price) had sold well over a million copies by the end of the year, with a sequel promised to an evidently waiting public. It considerably out-

sold the combined Man Booker Prize short list. Footballers' memoirs and even the recollections of footballers' wives sold much better than political autobiographies, though there were rumours of record advances for the retiring British prime minister and his wife, Tony and Cherie Blair, for writing their life stories. At least one political memoir aroused great anticipation, not entirely justified when the book actually appeared. This was Alistair Campbell's *The Blair Years: The Alistair Campbell Diaries*, in which the careful yoking together in the book's title of two men whose fortunes had been mutually intertwined was the best indicator of the importance the author attributed to himself.

Two former Conservative politicians, Douglas Hurd and William Hague, wrote commendably researched biographies of political forebears in Britain, Robert Peel and William Wilberforce. Tim Heald produced a respectable life of Princess Margaret, when many wished it had not been. Other women to be the subject of new biographical scrutiny included Hillary Clinton, Beatrix Potter, Edith Wharton, and most curiously, Shakespeare's wife, who was brilliantly re-invented by Germaine Greer. Maggie Fergusson deservedly won awards for her biography of George Mackay Brown, the reclusive Orcadian poet whom many considered had led a life antithetical to what normally makes biographies readable. Most majestic of all, the product of over a decade of research, was Rosemary Hill's definitive life of the Victorian architect and designer Augustus Pugin, *God's Architect: Pugin and the Building of Romantic Britain*. Among show-business biographies, Donald Spoto's on the actor Alan Bates and Julie Kavanagh's on the dancer Rudolf Nureyev, were among the least sycophantic and most revealing.

Once again poetry struggled for attention in the review columns of all but the most specialist newspapers and journals. It was good to celebrate Tony Harrison's 70th birthday not only with his *Collected Poems*, but with a volume of what he termed his "film poems". To mark the centenary of his birth, there was a new edition of the collected poems of Louis MacNeice. It was also the centenary of W.H. Auden, who increasingly had come to seem to many the defining voice of mid 20th-century passion, a poet as lyrical as he was caustic. His anniversary was slow to be noted, but in the end justice was done.

Geoffrey Hill, Paul Muldoon, and Les Murray produced significant new books of poems. The octogenarian Jamaican poet James Berry brought out an historically important collection called *Windrush Songs*, named after the ship that took the first of the new generation of Caribbean immigrants to Britain. Simon Armitage's version of the medieval poem *Sir Gawain and the Green Knight* went down very well with scholars and general readers alike. Of poets announcing themselves with first volumes of verse, Daljit Nagra was particularly admired for *Look We Have Coming to Dover!* A poet, Derek Mahon, was the unexpected but worthy winner of the David Cohen Prize, awarded every two years to honour a lifetime's achievement. Two doyens of British poetry, Michael Hamburger, also a noted translator, and Vernon Scannell, died, as did, at the early age of 54, the remarkable Julia Casterton, whose work was not as well-known but who had devoted followers both as a poet and as a teacher.

In a year when literary cynicism seemed to be rewarded with mighty fees and

much talent struggled to be noticed, it was perhaps appropriate that many people regarded Günter Grass's *Peeling the Onion* as their book of the year. It had been published in his native Germany in 2006. Now sensitively translated by Michael Henry Heim, the book reversed all that the Nobel laureate had previously said about being uninvolved with the Nazis. Grass was 80 in 2007. For many readers *Peeling the Onion* showed the author coming to terms, morally and spiritually, with the denials of his past. For others it was too little too late. Whatever the truth, the book chimed as much with the darker realities of the era in which it was being read as it did with the period it looked back upon, so frankly for some, so hypocritically for others.

Among the titles published in 2007, the following were of particular note:

FICTION. Segun Afolabi, *Goodbye Lucille* (Cape); Tahmina Anam *A Golden Age* (John Murray); Biyi Bandele *Burma Boy* (Cape); Iain Banks *The Steep Approach to Garbadale* (Little, Brown); Nicola Barker *Darkmans* (Fourth Estate); Pat Barker *Life Class* (Hamish Hamilton); John Burnside *The Devil's Footprints* (Cape); Ron Butlin *No More Angels* (Serpent's Tail); Tracy Chevalier *Burning Bright* (Dutton); Jonathan Coe *The Rain Before It Falls* (Viking); Rich Cohen *Sweet and Low: A Family Story* (Cape); Jim Crace *The Pesthouse* (Picador); Peter Ho Davis *The Welsh Girl* (Sceptre); Don DeLillo *Falling Man* (Picador); Edward Docx *Self Help* (Picador); Dave Eggers *What Is the What: The Autobiography of Valentino Achak Deng* (Hamish Hamilton); Tan Twan Eng *The Gift of Rain* (Myrmidon); Anne Enright *The Gathering* (Cape); Sebastian Faulks *Engleby* (Hutchinson); Richard Flanagan *The Unknown Terrorist* (Atlantic); David Flusfeder *The Pagan House* (Fourth Estate); Nadine Gordimer *Beethoven Was One-Sixteenth Black* (Bloomsbury); Barbara Gowdy *Helpless* (Little, Brown); Alasdair Gray *Old Men in Love* (Bloomsbury); Helon Habila *Measuring Time* (Hamish Hamilton); Sarah Hall *The Carhullan Army* (Faber); Mohsin Hamid *The Reluctant Fundamentalist* (Hamish Hamilton); Susan Hill *The Man in the Picture* (Profile); Khaled Hosseini *A Thousand Splendid Suns* (Bloomsbury); Raj Kamal Jha *Fireproof* (Picador); A.L. Kennedy *Day* (Cape); Derek Johns *Wintering* (Portobello); Lloyd Jones *Mister Pip* (John Murray); Daniel Kehlmann *Measuring the World* (Quercus); Thomas Keneally *The Widow and Her Hero* (Sceptre); Matthew Kneale *When We Were Romans* (Picador); Hari Kunzru *My Revolutions* (Hamish Hamilton); Nikita Lalwani *Gifted* (Viking); Doris Lessing *The Cleft* (Fourth Estate); Primo Levi, trans. Ann Goldstein, Alessandra Bastagli and Jenny McPhee *A Tranquil Star: Unpublished Stories* (Penguin Classics); Penelope Lively *Consequences* (Fig Tree); Marina Lewycka *Two Caravans* (Fig Tree); Valerie Martin *Trespass* (Weidenfeld and Nicolson); Armistead Maupin *Michael Tolliver Lives* (Doubleday); Donald McCaig *Rhett Butler's People* (Macmillan); Ian McEwan *On Chesil Beach* (Cape); Deborah Moggach *In the Dark* (Chatto and Windus); Haruki Murakami, trans. Jay Rubin *After Dark* (Harvill); Catherine O'Flynn *What Was Lost* (Tindal Street); Ben Okri *Starbook: A Magical Tale of Love and Regeneration* (Rider); Michael Ondaatje *Divisadero* (Bloomsbury); Michael Redhill *Consolation* (Heinemann); Philip Roth *Exit Ghost* (Cape); J.K. Rowling *Harry Potter and the Deathly Hallows* (Bloomsbury); Indra Sinha *Animal's People* (Simon and Schuster); Ali Smith *Girl Meets Boy* (Canongate); Graham Swift *Tomorrow* (Picador); Adam Thorpe *Between Each Breath* (Cape); Rose Tremain *The Road Home* (Chatto and Windus); William

Trevor *Cheating at Canasta* (Viking); Salley Vickers *Where Three Roads Meet* (Canongate); Erica Wagner *Seizure* (Faber); Irvine Welsh *If You Liked School, You'll Love Work* (Cape); Edmund White *Hotel de Dream* (Bloomsbury); A.N. Wilson *Winnie and Wolf* (Hutchinson); Jeanette Winterson *The Stone Gods* (Hamish Hamilton).

POETRY. John Agard *We Brits* (Bloodaxe); Gillian Allnutt *How the Bicycle Shone* (Bloodaxe); Simon Armitage (translator) *Sir Gawain and the Green Knight* (Faber); John Ashbery *A Worldly Country* (Carcenet); Paul Auster *Collected Poems* (Faber); James Berry *Windrush Songs* (Bloodaxe); Eavan Boland *Domestic Violence* (Carcenet); Jean 'Binta' Breeze *The Fifth Figure* (Bloodaxe); John Burnside *Gift Songs* (Cape); Anne Carson *Decreation* (Cape); Ian Duhig *The Speed of Dark* (Picador); Helen Dunmore *Glad of These Times* (Bloodaxe); U.A. Fanthorpe *Collected Poems 1978-2003* (Peterloo Poets); Elaine Feinstein *Talking to the Dead* (Carcenet); Annie Freud *The Best Man that Ever Was* (Picador); John Fuller *The Space of Joy* (Chatto and Windus); Tess Gallagher *Dear Ghosts* (Bloodaxe); Louise Glück *Averno* (Carcenet); Lavinia Greenlaw (ed.) *Signs and Humours: The Poetry of Medicine* (Calouste Gulbenkian Foundation); Tony Harrison *Collected Poems* (Viking); Tony Harrison *Collected Film Poems* (Faber); David Harsent *Selected Poems 1969-2005* (Faber); Geoffrey Hill *A Treatise of Civil Power* (Penguin); Alan Judd *Dancing with Eva* (Simon and Schuster); Jackie Kay *Darling: New and Selected Poems* (Bloodaxe); Brendan Kennelly *Now* (Bloodaxe); Mimi Khalvati *The Meanest Flower* (Carcenet); Nick Laird *On Purpose* (Faber); Jamie McKendrick *Crocodiles and Obelisks* (Faber); Louis MacNeice *Collected Poems* (Faber); Sarah Maguire *The Pomegranates of Kandahar* (Chatto and Windus); Bill Manhire *Lifted* (Carcenet); Jack Mapanje *Beasts of Nalunga* (Bloodaxe); Edwin Morgan *A Book of Lives* (Carcenet); David Morley *The Invisible Kings* (Carcenet); Mervyn Morris *I been there, sort of: New and Selected Poems* (Carcenet); Paul Muldoon *Horse Latitudes* (Faber); Les Murray *The Biplane Houses* (Carcenet); Daljit Nagra *Look We Have Coming to Dover!* (Faber); Sean O'Brien *The Drowned Book* (Picador); Ruth Padel *The Poem and the Journey* (Chatto and Windus); Jacob Polley *Little Gods* (Picador); Maurice Riordan *The Holy Land* (Faber); Neil Rollinson *Demolition* (Cape); Anne Stevenson *Stone Milk* (Bloodaxe); Matthew Sweeney *Black Moon* (Cape); Anthony Thwaite *Collected Poems* (Enitharmon); Adam Thorpe *Birds with a Broken Wing* (Cape); C.K. Williams *Collected Poems* (Bloodaxe).

AUTOBIOGRAPHY AND BIOGRAPHY. Steven Bach *Leni: The Life and Work of Leni Riefenstahl* (Little, Brown); Ishmael Beah *A Long Way Gone: Memoirs of a Boy Soldier* (Fourth Estate); Carl Bernstein *A Woman in Charge: The Life of Hillary Rodham Clinton* (Hutchinson); Simon Callow *Orson Welles: Hello Americans* (Vintage); Alastair Campbell *The Blair Years: The Alastair Campbell Diaries* (Hutchinson); Linda Colley *The Ordeal of Elizabeth Marsh: A Woman in World History* (Harper Press); J.M. Coetzee *Diary of a Bad Year* (Harvill); Maggie Fergusson *George Mackay Brown: The Life* (John Murray); Jonathan Franzen *The Discomfort Zone: A Personal History* (Harper Perennial); Neal Gabler *Walt Disney: The Biography* (Aurum); Günter Grass, trans. Michael Henry Heim *Peeling the Onion* (Harvill Secker); Lavinia Greenlaw *The Importance of Music to Girls* (Faber); Germaine Greer *Shakespeare's Wife* (Bloomsbury); William Hague *William Wilberforce: The Life of the Great Anti-Slave Campaigner* (HarperCollins); Robin Harris *Talleyrand: Betrayer and Saviour of France* (John Murray); Tim Heald *Princess Margaret: A Life Unravelling* (Weidenfeld and Nicolson); Rosemary Hill *God's Architect: Pugin and the*

*Building of Romantic Britain* (Allen Lane); Douglas Hurd *Robert Peel: A Biography* (Weidenfeld and Nicolson); Robert Hutchinson *Thomas Cromwell: The Rise and Fall of Henry VIII's Most Notorious Minister* (Weidenfeld and Nicolson); Walter Isaacson *Einstein: His Life and Universe* (Simon and Schuster); Tim Jeal *Stanley: The Impossible Life of Africa's Greatest Explorer* (Faber); Julie Kavanagh *Rudolf Nureyev: The Life* (Fig Tree); Oona King *House Music* (Bloomsbury); Linda Lear *Beatrix Potter: A Life in Nature* (Allen Lane); Hermione Lee *Edith Wharton* (Chatto); Simon Louvish *Cecil B. DeMille and the Golden Calf* (Faber); Philip Marsden *The Barefoot Emperor: An Ethiopian Tragedy* (Harper Press); Allan Massie *Charlemagne and Roland* (Weidenfeld and Nicolson); Simon Sebag Montefiore *Young Stalin* (Weidenfeld and Nicolson); Kenneth O. Morgan *Michael Foot: A Life* (Harper); V.S. Naipaul *A Writer's People: Ways of Looking and Feeling* (Picador); Edward Pearce *The Great Man: Sir Robert Walpole - Scoundrel, Genius and Britain's First Prime Minister* (Cape); Craig Raine *T.S. Eliot* (O.U.P.); Richard Reeves *John Stuart Mill: Victorian Firebrand* (Atlantic); Christopher Reid (editor) *Letters of Ted Hughes* (Faber); John Richardson *A Life of Picasso, Vol. III: The Triumphant Years 1917-32* (Cape); Ruth Scurr *Fatal Purity: Robespierre and the French Revolution* (Chatto and Windus); Wole Soyinka *You Must Set Forth at Dawn* (Methuen); Peter Stanford *C. Day-Lewis: A Life* (Continuum); Donald Spoto *Otherwise Engaged: The Life of Alan Bates* (Hutchinson); Gore Vidal *Point to Point Navigation: A Memoir, 1964-2006* (Little, Brown); John Worthen *Robert Schumann: Life and Death of a Musician* (Yale).

OTHER. Peter Ackroyd *Thames: Sacred River* (Chatto and Windus); John Adamson *The Noble Revolt: The Overthrow of Charles I* (Weidenfeld and Nicolson); Michael Alexander *Medievalism: The Middle Ages in Modern England* (Yale University Press); Paddy Ashdown *Swords and Ploughshares* (Weidenfeld and Nicolson); Jimmy Carter *Palestine: Peace not Apartheid* (Simon and Schuster); J.M. Coetzee *Inner Workings: Essays 2000-2005* (Harvill); David Crystal *By Hook or By Crook: A Journey in Search of English* (HarperCollins); Saul Friedlander *The Years of Extermination: Nazi Germany and the Jews 1939-1945* (Weidenfeld and Nicolson); Christine Garwood *Flat Earth: The History of an Infamous Idea* (Macmillan); Alan Greenspan *The Age of Turbulence: Adventures in a New World* (AllenLane/Penguin Press); Ramachandra Guha *India After Gandhi: The History of the World's Largest Democracy* (Macmillan); Max Hastings *Nemesis: The Battle for Japan, 1844-45* (Harper Press); Eric Hobsbawm *Globalisation, Democracy and Terrorism* (Little, Brown); Anthony King *The British Constitution* (O.U.P.); Keith Lowe *Inferno: The Devastation of Hamburg 1943* (Viking); Barack Obama *The Audacity of Hope: Thoughts on Reclaiming the American Dream* (Canongate); Steven Pinker *The Stuff of Thought: Language as a Window into Human Nature* (Allen Lane); Anna Politkovskaya *A Russian Diary* (Harvill Secker); Lucy Popescu and Carole Seymour-Jones *Another Sky: Voices of Conscience from Around the World* (Profile); Munro Price *The Perilous Crown: France Between the Revolutions 1814-1848* (Macmillan); Amity Shiaes *The Forgotten Man: A New History of the Great Depression* (Cape); Rory Stewart *Occupational Hazards: My Time in Government in Iraq* (Picador); Norman Stone *World War One: A Short History* (Allen Lane); D.J. Taylor *Bright Young People: The Rise and fall of a Generation 1918-1940* (Chatto and Windus); Geoffrey Wheatcroft *Yo, Blair!* (Politico's); Clair Willis *That Neutral Island: A Cultural History of Ireland During the Second World War* (Faber).

Alastair Niven

## XVII SPORT

FOOTBALL. The British Isles teams all failed to qualify for the 2008 European Championship and England's exit cost Steve McClaren his job as coach. Sven-Göran Eriksson's former assistant had begun his reign by dropping David Beckham, though he recalled him later. England's hopes dipped when they lost 2-1 to Russia, who then offered McClaren's team an unlikely reprieve by losing against Israel. England needed only a draw in their final match at home to Croatia but were outplayed and lost 3-2. McClaren was replaced by Fabio Capello, the former Milan and Real Madrid coach. The new Wembley was finally opened, seven years after the old stadium had closed. Reaction to the new stadium was generally favourable, although the pitch cut up badly. John Terry scored the first England goal there in a 1-1 draw with Brazil.

Scotland came very close to qualifying for the tournament, despite having to change managers in mid-campaign, with Alex McLeish replacing Walter Smith, who rejoined Rangers following the dismissal of Paul Le Guen. James McFadden's goal earned a 1-0 win over France in Paris, arguably the greatest result in the country's history, and the Scots went into their last game, at home to Italy, needing a win to qualify. They lost 2-1, after which McLeish left to take charge of Birmingham City. The Republic of Ireland parted company with their manager, Steve Staunton, after failing to qualify. Brazil retained the Copa America, beating Argentina 3-0 in a one-sided final.

Three English clubs reached the semi-finals of the Champions League, but the winners were the fourth team, Milan, who beat Liverpool 2-1 in the final with two goals by Filippo Inzaghi. Milan had beaten Manchester United in the semi-finals. The latter—together with Chelsea, Liverpool, Arsenal, and Celtic—were among the British clubs to have qualified for the knockout stages of the 2007-08 Champions League. Sevilla became only the second team to defend the Uefa Cup successfully, beating their La Liga rivals, Español, in a penalty shoot-out.

Manchester United won their ninth Premier League title, holding off Chelsea, who denied Sir Alex Ferguson's team "the double" by winning the FA Cup. Chelsea also won the Carling Cup, beating Arsenal 2-1 in a stormy final. The match included a 20-man brawl and Arsenal's Emmanuel Adebayor and Kolo Touré and Chelsea's John Obi Mikel were all sent off. Both clubs were fined £100,000. In the autumn José Mourinho, the most successful manager in Chelsea's history, left the club after falling out with its billionaire owner, Roman Abramovich. He was replaced by Avram Grant, an Israeli. Chelsea announced annual pre-tax losses of £80.2 million, some £60 million less than the previous year.

Charlton Athletic, Sheffield United, and Watford were relegated from the Premier League. Sheffield United and other clubs protested to no avail that West Ham had not been properly punished for breaking Premier League rules over the signings of Carlos Tevez and Javier Mascherano. The two Argentinian players were "owned" by four offshore companies. West Ham were fined a record £5.5 million

under rules forbidding third-party influence over a team and for withholding documentation but, crucially, were not deducted points. While Mascherano moved on to Liverpool in the middle of the season, Tevez continued to play for West Ham. The striker played a key role in their survival, scoring the winner away to Manchester United on the last day. Later in the summer Tevez joined United.

Two more famous English clubs passed into foreign hands. Two US sports tycoons, Tom Hicks and George Gillett, bought control of Liverpool from David Moores, the outgoing chairman, while Thaksin Shinawatra, the former prime minister of Thailand, took charge of Manchester City. Stan Kroenke, a US citizen, bought a 9.9 per cent stake in Arsenal. David Dein, a director and major shareholder at the club for 24 years, left after a disagreement with fellow directors over Kroenke's involvement, which Dein had encouraged. Dein later sold his 14.58 per cent stake for £75 million to an investment company bankrolled by Alisher Usmanov, a Russian billionaire, who bought more shares to take his stake in the club to more than 23 per cent. Queen's Park Rangers became the club with arguably the world's richest owners when it was taken over by Bernie Ecclestone and Flavio Briatore, the Formula One impresarios, who later invited Lakshmi Mittal, an Indian businessman reputed to be the world's fifth richest man, to take a 20 per cent stake.

Beckham became one of the highest-earning sportsmen in the world when he left Real Madrid to join LA Galaxy in the USA. Thierry Henry left Arsenal for Barcelona in a £16 million transfer, while Liverpool paid Atletico Madrid £22 million for the striker Fernando Torres. Lord Stevens published his long-awaited report into allegations of corruption in the English transfer system. The report raised concerns over issues involving 17 transfers, five clubs, three managers, and a number of agents and third parties.

Celtic won the Scottish Premier League title for the second season in a row and completed the double by beating Dunfermline Athletic in the Scottish Cup final. Hibernian won the CIS Insurance Cup, beating Kilmarnock 5-1 in the final. Scottish football was shocked by the death of Phil O'Donnell, one of the country's most popular players, who collapsed on the pitch while playing for Motherwell.

Germany won the Women's World Cup for the second time in a row, beating Brazil 2-0 in the final in Shanghai. England were beaten 3-0 by the USA in the quarter-finals. Arsenal's women's team completed an unprecedented quadruple of Premier League, Uefa Cup, FA Cup, and League Cup.

**RUGBY.** A southern hemisphere victory had been widely expected in rugby union's World Cup, but it was delivered by South Africa rather than the tournament's favourites, New Zealand. England, despite poor showings in the build-up, reached the final, while France, the hosts, registered the result of the tournament when they beat New Zealand in the quarter-finals, only to lose to England at the penultimate hurdle.

For South Africa Bryan Habana was an outstanding wing, Percy Montgomery a reliable kicker and Fourie du Preez a fine scrum-half, while Victor Matfield, captain John Smit and Juan Smith were formidable forwards. The team swept



all before them in the group stages and beat Fiji in the quarter-finals and Argentina in the semi-finals. The final, a 15-6 victory over England, was a bruising encounter. England had been humiliated 36-0 by the same opponents in the same stadium in the group stage five weeks earlier but were almost unrecognisable. The outcome might have been different. Mark Cueto crossed the try line early in the second half, but his score was disallowed by the video judge, who ruled that his left foot had gone into touch. Argentina emerged as a major force during the tournament. The Pumas got off to a sensational start, beating France 17-12 in the Stade de France, and subsequently defeated the hosts again, 34-10, to claim third place.

England, buoyed by Jonny Wilkinson's return to fitness, started poorly but enjoyed excellent victories over Australia and France in the knockout stages. Ireland went out in the group stage following a crushing 30-15 defeat to Argentina, who then put out Scotland in the quarter-finals. Wales went home after losing 38-34 to Fiji, who eventually lost in the quarter-finals to South Africa. Gareth Jenkins, the Wales coach, was dismissed and later replaced by Warren Gatland. Bernard Laporte, the France coach, was replaced by Marc Lièvremont after the tournament. Graham Henry retained his job as All Blacks coach, despite their exit against France. New Zealand, who had won the Tri-Nations series earlier in the year, had not won the World Cup since the inaugural tournament in 1987.

France won a topsy-turvy Six Nations Championship. On the final day Ireland, France, and England could all have won the title. England, however, lost to Wales, while Ireland's 51-24 win over Italy meant that France, in the final match, had to beat Scotland by more than 23 points. Elvis Vermeulen's try and the conversion by Lionel Beauxis finally secured a 46-19 victory. Brian Ashton, who had taken over from Andy Robinson as England coach, saw his team make a flying start as Wilkinson scored 27 points in a 42-20 victory over Scotland. However, England went on to lose 43-13 to Ireland. France enjoyed a crucial 20-17 win in Dublin thanks to Vincent Clerc's late try, though Laporte's team were beaten 26-18 by England at Twickenham. Italy enjoyed their first away victory in the tournament, beating Scotland 37-17 at Murrayfield, and went on to beat Wales 23-20 in Rome.

Wasps won the Heineken Cup for the second time in four years, beating Leicester 25-9 in the final, while Clermont Auvergne beat Bath in the European Challenge Cup final. Wasps' victory denied Leicester a treble, the Tigers having beaten Gloucester 44-16 in the Guinness Premiership final and Neath-Swansea Ospreys 41-35 in the EDF Energy Cup final. The Ospreys won the Magners Celtic League.

Leeds Rhinos, rugby league's perennial under-achievers, at last finished top of the domestic game, beating St Helens 33-6 in the Grand Final at Old Trafford. St Helens had earlier won the League Leaders' Shield and the Challenge Cup, in which they beat Catalans Dragons in the final. Catalans had produced one of the biggest shocks of recent years by beating Wigan Warriors in the semi-finals. St Helens also won the World Club Championship by beating Brisbane Broncos. Tony Smith left Leeds to become the first overseas coach to take charge of Great Britain and enjoyed immediate success. The 3-0 victory in the autumn test series against New Zealand was Great Britain's first Test series win for 14 years.

CRICKET. Australia won the World Cup in the West Indies, but the mysterious death of Bob Woolmer, the former England player who was coach of Pakistan, overshadowed the tournament. Twenty-four hours after his team had suffered a surprise elimination from the competition after losing to Ireland, Woolmer, 58, was found dead in his Jamaica hotel room. There was speculation that he had been murdered and that his death might be connected to match-fixing. However, an inquest delivered an open verdict, concluding that there was not enough evidence to decide whether Woolmer had been murdered or died of natural causes.

A disappointing tournament ended in farcical fashion when match officials at the final failed to apply the correct rules for a rain-affected match. The match finished in near darkness as Australia, capitalising on a brilliant innings of 149 by Adam Gilchrist, beat Sri Lanka by 53 runs under the Duckworth-Lewis scoring system to claim their third successive World Cup title. Later in the year Gilchrist became the first player in Test history to hit 100 sixes. India, who were beaten by Bangladesh, failed to get beyond the group stage, while England were dogged by controversy. The management fined six players for participating in a late-night drinking spree and took further action against Andrew Flintoff after revelations that he had attempted to commandeer a pedalo at the team's hotel. He was dropped from a match against Canada and stripped of the vice-captaincy. Duncan Fletcher, the coach, resigned after England went out after the Super Eights and was replaced by Peter Moores, director of the national academy.

The inaugural World Twenty20 was held in South Africa and was a huge success. India beat Pakistan by five runs in a memorable final, thanks largely to Gautam Gambhir's 75 in a total of 157. Pakistan did not look like winning until Misbah-ul-Haq hit four sixes in a lightning innings of 43. India, who beat Australia to reach the final (New Zealand were the other losing semi-finalists), were worthy winners. Against England Yuvraj Singh hit six sixes in an over off Stuart Broad, equalling a feat achieved only by Garry Sobers, Ravi Shastri, and Herschelle Gibbs, who had performed it in the World Cup earlier in the year. England, captained by Paul Collingwood, lost four of their five matches.

At the start of the year Australia completed a 5-0 Ashes whitewash of England with victory in the final Test at Sydney, after which Glenn McGrath, Shane Warne and Justin Langer retired from Test cricket. England fought back to win the subsequent one-day competition with Australia and New Zealand, their first series victory in Australia for 20 years. England won a four-Test home series against the West Indies 3-0. Michael Vaughan, the captain, made a long-awaited return in the second Test after injury. He celebrated by scoring a century and claiming his 20th win as national captain, equalling the record set by Peter May almost 50 years earlier. England won by an innings and 283 runs to inflict the biggest defeat in the West Indies' history. Vaughan stepped down as one-day captain and was replaced by Collingwood. Honours were even in a two-match Twenty20 series, while the West Indies won a three-match one-day series 2-1. England then lost a three-Test contest with India 1-0, their first defeat in a home series for six years. The home team's poor batting in the first innings of the second Test at Trent Bridge enabled India to win by seven wickets. England won a thrilling best-of-seven one-day

series 4-3. In the autumn England won their first major series in Asia for 20 years by beating Sri Lanka 3-2 in a best-of-five one-day tournament. Sri Lanka won the first Test by 88 runs as Muttiah Muralitharan overhauled Warne's world record of 708 Test wickets. The final two Tests were drawn.

The English domestic season was regularly interrupted by rain, but there was a thrilling finish to the county championship. Lancashire began the final round in pole position, but they lost to Surrey, falling just 25 runs short when chasing a final innings total of 489. The title went to Sussex for the third time in five years after they beat Worcestershire by an innings. Durham were runners-up in the most successful season in their history. They also won Division Two of the NatWest Pro40 and beat Hampshire in the final of the Friends Provident Cup. Worcestershire won the NatWest Pro40 Division One title, Kent beat Gloucestershire in the Twenty20 Cup final, and Somerset won Division Two of the county championship. The county batsman of the year was Mark Ramprakash, who averaged more than 100 for the second summer in succession.

TENNIS. With victories at three of the four majors, Roger Federer took his tally of Grand Slam titles to 12, just two short of Pete Sampras's record of 14. The Swiss won the Australia Open without dropping a set, the first player to achieve such a feat in a Grand Slam tournament since Bjorn Borg at the 1980 French Open. Federer ended Rafael Nadal's 81-match unbeaten run on clay when he won the Hamburg Masters, but the Spaniard beat the world No. 1 in the French Open final. The same two men met in the Wimbledon final. Federer won his fifth successive title at the All England Club, equalling Borg's record, but only after an epic five-set struggle. Federer retained his US Open title with a straight-sets win over Novak Djokovic, who also reached the semi-finals at Roland Garros and Wimbledon and was the year's most improved player.

Andy Murray, the British No. 1, made a fine start to the year, but a series of injuries meant he played only five tour matches in five months. Damaged wrist tendons forced him out of the French Open and Wimbledon, but the Scot made a promising return in the US Open and had an excellent autumn. He nearly won a place in the end-of-season Tennis Masters Cup in Shanghai, which was won by Federer. Murray then parted company with his coach, Brad Gilbert, saying he wanted to surround himself instead with a team of specialists. Jamie Murray, Andy's brother, partnering Jelena Jankovic in the mixed doubles, became the first Briton to win a Wimbledon title for 20 years.

Tim Henman and Greg Rusedski retired, the latter bowing out after helping Britain win their Davis Cup tie against the Netherlands. Henman, who had made a winning return in the tie after a three-year break, played his final match at Wimbledon in a Davis Cup victory over Croatia. The USA won the competition, beating Russia in the final.

Justine Henin was the outstanding woman player, despite missing the Australian Open after the break-up of her marriage. The Belgian retained the French Open by beating a nervous Ana Ivanovic and claimed her seventh Grand Slam title by crushing Svetlana Kuznetsova in the US Open. Venus Williams won Wimbledon for the

fourth time by beating Marion Bartoli, who was appearing in her first Grand Slam final. Serena Williams, Venus's sister, produced a major surprise by winning the Australian Open when ranked No. 81 in the world. Martina Hingis retired when she revealed that she had tested positive for cocaine at Wimbledon, although she denied taking drugs and said she would fight the allegation.

The sport was troubled by controversies over illegal gambling and match-fixing. In August, Betfair, an online betting exchange, voided all wagers on a match at the Poland Open between Nikolay Davydenko, the world No. 4, and Martin Vassallo Arguello, the No. 87, after suspicious betting patterns had emerged. The Association of Tennis Professionals launched an investigation. A number of players then said they had been invited to throw matches and an Italian player, Alessio Di Mauro, was banned for nine months for breaking the rules which forbade betting on matches.

**GOLF.** Tiger Woods won the 13th major of his career, but in his terms it was only a moderate year. Woods won only one of the main four titles, the US PGA Championship at Southern Hills, by two strokes from Woody Austin. The USA's Zach Johnson was a surprise winner of the Masters, winning by two shots from Woods, Retief Goosen, and Rory Sabbatini after an excellent final round of 69. Argentina's Angel Cabrera won his first major by taking the US Open at Oakmont, finishing one stroke clear of Woods and Jim Furyk. Padraig Harrington claimed his first major crown with a dramatic victory in the Open at Carnoustie. Sergio Garcia led by three strokes at the end of the third day, with Harrington six shots adrift, but the Irishman forced a play-off against the Spaniard after a final round of 67. Harrington won the four-hole play-off by a single stroke. At 27 Britain's Justin Rose became the youngest player to win the European Order of Merit title for 18 years. The USA won the Walker Cup, beating Great Britain and Ireland by 12-and-a-half points to 11-and-a-half at Royal County Down in Northern Ireland.

Lorena Ochoa, who won eight of her 25 tournaments, dominated the women's game. The Mexican became the first woman to bank more than US\$4 million in a season, including US\$1 million for victory in the LPGA finale, the ADT Championship. Annika Sorenstam's year was troubled by injury as the majors were won by four different players. Morgan Pressel took the Kraft Nabisco Championship, Suzann Pettersen won the McDonald's LPGA Championship, Cristie Kerr held off the challenges of Ochoa and Angela Park to win the US Open at Pine Needles, and Ochoa won the Women's British Open at St Andrews by four strokes. The USA retained the Solheim Cup, beating Europe 16-12 in Sweden.

**ATHLETICS.** The USA dominated the men's blue riband events at the World Championships in Osaka. Tyson Gay won the sprint double, holding off the Jamaicans Asafa Powell to win the 100m and Usain Bolt to take the 200m. Powell gained some consolation a fortnight later when he set a world 100m record of 9.74 seconds in Rieti, Italy. The USA cruised to the sprint relay gold ahead of Jamaica, with Britain taking the bronze. Liu Xiang became the first

man from China to win gold at the championships when he won the 110m hurdles. Christine Ohuruogu made a remarkable comeback after serving a suspension for missing three out-of-competition drugs tests, winning the 400m gold medal. It was the first world track title won by a British woman for 14 years. Ohuruogu had been banned by the British Olympic Association from competing at the 2008 Games but successfully appealed. Kelly Sotherton won bronze in the heptathlon and immediately caused a stir by calling the silver medallist, Lyudmila Blonska, a cheat. The Ukrainian had been banned for two years in 2003 after testing positive for a prohibited drug. Sweden's Carolina Klüft won gold for the third time in a row.

Britain ended the European Indoor Championships in Birmingham with 10 medals, which put it top of the table. Jason Gardner (60m), Nicola Sanders (400m), Phillips Idowu (triple jump), and the men's 4 x 400m relay team all won golds. France won the European Cup Super League in Munich, with Britain finishing fourth. Marion Jones handed back the five medals that she had won at the 2000 Olympic Games after admitting in a New York court that she had taken performance-enhancing drugs. Paula Radcliffe returned to competition and won the New York Marathon less than 10 months after the birth of her daughter. Kenya's Martin Lel, the 2005 winner, recaptured the London Marathon men's title, with China's Zhou Chunxiu winning the women's event.

**MOTOR SPORT.** Kimi Raikkonen won the Formula One drivers' world title after a thrilling season dominated by three drivers. Renault's Fernando Alonso and Lewis Hamilton, a rookie, dominated much of the campaign, in which their personal rivalry claimed many of the headlines. Raikkonen, driving a Ferrari, trailed Hamilton by 26 points midway through the season, but the Finn enjoyed a good second half of the year and took the title on the final day with victory in the Brazilian Grand Prix. Hamilton finished third on his debut in the opening race in Australia and became the first ever driver to finish on the podium in his first three races. His first victory came in his sixth race, in Montreal, and his second a week later at Indianapolis.

Hamilton's and Alonso's season had been threatened by a controversy over the leaking of a confidential Ferrari dossier to McLaren. The sport's ruling world council initially decided that there was insufficient evidence to warrant a points deduction or a fine. New evidence emerged, however, and at a second hearing McLaren were found guilty of cheating. They were fined a record-breaking £50 million and stripped of their points in the constructors' world championship, which was won by Ferrari. Renault were later found guilty of being in possession of confidential technical information belonging to McLaren but escaped punishment. In December Renault announced that Alonso would rejoin the team for the 2008 season.

Dario Franchitti became only the second Scot, after Jim Clark in 1965, to win the Indianapolis 500. The Le Mans 24-hour race was won by Frank Biela and Emanuele Pirro, driving an Audi. Sebastian Loeb won his fourth consecutive world rally championship drivers' title. The Frenchman beat the Swedish veteran,

Marcus Gronholm, by four points. Britain's Andy Priaulx won his third world touring cars title.

James Toseland regained the World Superbikes title before committing to ride in MotoGP in 2008. Casey Stoner, of Australia, won the MotoGP title for the first time. At 21 he was the second-youngest champion ever and in riding a Ducati became the first to win the title on a European-manufactured bike for 33 years.

**BOXING.** Joe Calzaghe was the BBC's Sports Personality of the Year after completing a 10th year as world champion. The Welshman retained his World Boxing Organisation (WBO) super-middleweight title when the referee stopped his fight against Peter Manfredino in the third round. Later in the year he made his 21st successful defence, taking his career record to 43 wins and no losses when he beat Denmark's Mikkel Kessler on points.

Ricky Hatton reclaimed the International Boxing Federation (IBF) light-welterweight title with a unanimous points victory over Juan Urango. He then stopped Mexico's Jose Luis Castillo in four rounds, but suffered the first defeat of his career when Floyd Mayweather Jr of the USA successfully defended his World Boxing Council (WBC) world welterweight title in Las Vegas. Mayweather, unbeaten in 39 fights, outboxed Hatton, sealing his reputation as the sport's best pound-for-pound fighter. In May Mayweather had claimed the WBC light-middleweight crown with victory over Oscar De La Hoya. David Haye became WBC and World Boxing Association (WBA) cruiserweight champion when he beat Jean-Marc Mormeck in Paris.

Amir Khan continued his progress as Britain's most promising young fighter. In his debut on US television the lightweight beat Steffy Bull in three rounds and he went on to claim his first professional title, winning the Commonwealth crown by beating Willie Limond. He retained the title and claimed his 14th win in his 14 professional fights when he beat Graham Earl in just 72 seconds. The year end with four different fighters holding versions of the world heavyweight title: Wladimir Klitschko (IBF and International Boxing Organisation), Ruslan Chagaev (WBA), Oleg Maskaev (WBC), and Sultan Ibragimov (WBO).

**HORSE RACING.** An extraordinary final day of the Flat season at Doncaster saw the jockeys' championship shared for only the fourth time. Seb Sanders extended his overnight lead to two in the second race, but Jamie Spencer completed a double with victory in the last, as both jockeys finished the season on 190 winners.

Cockney Rebel, ridden by Olivier Peslier and trained by Geoff Huffer, won the 2000 Guineas. Finsceal Beo, trained by Jim Bolger and ridden by Kevin Manning, enjoying his first Classic success, won the 1000 Guineas. Henry Cecil ended almost seven years without a Classic victory when Light Shift won the Oaks. The jockey Frankie Dettori won the Derby at the 15th attempt, on board Peter Chapple-Hyam's Authorized. Twenty-fours later he won the French Derby on Lawman and claimed a third Classic win in eight days in the French Oaks with West Wind. Lucarno, trained by John Gosden, won the St Leger. Soldier of Fortune won the Irish Derby as Aidan O'Brien saddled the first three past the post for

the second time in his career. Dylan Thomas won the King George VI and Queen Elizabeth Diamond Stakes at Ascot and went on to claim the Prix de l'Arc de Triomphe at Longchamp. The Breeders' Cup was overshadowed by the death of George Washington, O'Brien's outstanding four-year-old, after he broke his off-foreleg in the Breeders' Cup Classic, won by Curlin.

A corruption trial involving Kieren Fallon, the former champion jockey, and five others collapsed at the Old Bailey when the judge ruled they had no case to answer. The case was estimated to have cost £10 million to bring to court. Less than 24 hours after the collapse of the trial, it was revealed that Fallon had tested positive for cocaine while riding in France. If the 'B' sample proved positive he would face a worldwide ban. In 2006 Fallon had been banned for six months after a positive drugs test.

Kauto Star, ridden by Ruby Walsh and trained by Paul Nicholls, won the Cheltenham Gold Cup and helped his owner, Clive Smith, to a £1 million bonus for winning three of the season's biggest races. Sublimity, ridden by Philip Carberry and trained by John Carr, sprang a surprise in the Champion Hurdle, beating Brave Inca by three lengths. Silver Birch, a 33-1 outsider ridden by Robbie Power, won the Grand National. Gordon Elliott, the horse's 29-year-old trainer from County Meath, had saddled only three previous winners.

MISCELLANEOUS. The Tour de France was again dogged by drugs controversies. The Danish rider Michael Rasmussen became the first leader to be thrown out in mid-race after it was revealed that he had missed four drugs tests and had consequently been dropped by his national association from its world championships squad. Alexandre Vinokourov, the pre-race favourite, Cristian Moreni, and Iban Mayo all failed drugs tests during the race, while Patrik Sinkewitz tested positive for testosterone before it. Spain's Alberto Contador held off a late challenge by Cadel Evans and Levi Leipheimer to claim overall victory by just 23 seconds. The Tour's London start was a huge success, although Bradley Wiggins narrowly failed to provide a home victory in the opening prologue, won by Switzerland's Fabian Cancellara. The British team dominated the world track championships in Majorca, winning seven gold medals, two silver and two bronze. Victoria Pendleton won three golds, while Chris Hoy and Wiggins won two each. Italy's Paolo Bettini successfully defended his world championships road race title.

The world swimming championships in Melbourne, Australia, were a personal triumph for Michael Phelps, who won seven gold medals and broke five world records. British swimmers won only one silver and three bronzes. Britain's rowers had an excellent year. They topped the medals table at the world championships in Munich, winning 11 medals. The women's quad and lightweight men's four won gold as a total of nine British crews earned places in the 2008 Olympics. Britain also finished on top of the rowing World Cup standings for the first time after winning three gold medals, five silvers, and a bronze in Lucerne, Switzerland. Cambridge won the Boat Race, beating Oxford by one-and-a-quarter lengths. The Alinghi sailing team became the first Europeans to win the America's Cup as a

challenger and then retain it as a defender. The Swiss syndicate beat Team New Zealand 5-2 in the best-of-nine series in Valencia.

Britain won the team title at the European three-day event championships for the seventh time in a row. France's Nicolas Touzaint, on Galan de Sauvagère, won the individual title. The Netherlands won the European Show Jumping Championships in Mannheim to add to the world title they won in 2006. Britain won the bronze but qualified for the 2008 Olympics. Germany's Meredith Michaels-Berbaum won the individual gold. Raymond van Barneveld denied Phil Taylor a 14th world darts title when he came back from three sets down to win the final 7-6, while John Higgins claimed his second world snooker championship, beating Mark Selby, a qualifier, 18-13 in the final.

In the USA, the Indianapolis Colts beat the Chicago Bears 29-17 to win American football's Super Bowl. The Boston Red Sox won baseball's World Series for the second time in four years, defeating the Colorado Rockies 4-3. The San Antonio Spurs won the National Basketball Association title, beating the Cleveland Cavaliers in the finals.

Paul Newman